MAXIMUMROCKNROLL

LOVE DOESN'T KILL PEOPLE RELATIONSHIPS DO!

DANGER

TRADITION

Dec '94 #139 $2.00

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, "Chumawamba on Northern Ireland."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Antifascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, Stand-Co, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#133/June '94. Hates, Humungus, Capital Punishment, Rights Reserved, Haggis, Blueprint, Headhunters, "Everything You'd Want To Know About Major Labels."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94.
Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#136/Sept '94. Mukilteo Fairies, Tourettes, NRA, Logical Nonsense, Fireworks, Smears, Shatners vs Apemen, Ben Hamper, Chicago Homocore.

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Putting on Gigs Pt 1", "Roots of Punk--The Cramps".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

MAXIMUMROCKNROLL
WHO IS THIS MAN AND WHY
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THE SECRET GOVERNMENT
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Back issues 48, 58-60, 64 are $1.50 each ppd in US, $2 Canada & Mexico, $2.75 So America, $3.50 Europe, $4.25 Asia & Australia. Back issues 68, 74, 76, 78, 83-85, 87-88, 93, 97-98, 100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $4.00 Europe, $5.50 Asia/Australia, $3.00 So America. Back issues 103, 106, 109, 110 (pt 2), 111-113, 116 are: $2.50 each ppd in U.S., $2.75 Canada/Mexico, $5.00 Europe, $4.50 South America, $7 Asia/Australia. Back issues 117, 119-123, 125-130, 132-138 are as stated above in subscription info.

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Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

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1/3 page long: (2 1/2" x 10") $40
1/3 page square: (5" x 5") $50

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COVER: Yomama

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Phone (415)648-3561
Fax/Modem (415)648-5816

HEY BANDS!!!

If you're in a punk band, a garage punk band, or a punk hardcore band, and you haven't had an interview in MRR yet.. don't sit around waiting!!!

It's up to you to get it done. Get your thumb out of your ass and find somebody locally who can put an interview together. Or, if you're not in a band, but know one that deserves some attention, get in their face and get it planned. Then type it up (preferably on a 3 1/2" computer disc) and send it in along with some pics, a logo, and other recommended graphics for us to assemble.

And while you're at it, take a look at the back cover of this issue and send in a listing for Book Your Own Fucking Life #4!

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CHRY	No. York, Ont
105.5FM	Weds 1AM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Sunday 5PM
KDVS	Davis, CA
90.3FM	Friday 9PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WBAR	New York, NY
87.9FM	Monday 6PM (campus only)
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WKNH	Keene, NH
91.3FM	Wednesday 8:30PM
WKSR	Kent, OH
call station	
WPRK	Winter Park, FL
91.5FM	Thursday 8PM
WSPN	Saratoga Springs, NY
91.1FM	Monday 1AM
WUTK	Knoxville, TN
90.3FM	Friday 11PM
WVKC	Galesburg, IL
90.7FM	Thursday 9AM
WXAC	Reading, PA
call station	
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

OTTAWA/JIHAD-split LP
HARDWARE-#5-zine
RUDIMENTARY PENI-EPs Of RP-CD
MAN OR ASTROMAN?-Your Weight On Moon-10"
MONSTER X-Frustrated Existence-EP
THATCHER ON ACID-Pressing: 87-91-LP
CRUCIFIX-Dehumanization-CD
D.I.R.T.-Scent Of The Kill-EP & live
Simba-#8-zine
MANKIND?-Won't You Join-EP

SUZANNE BARTCHY

MAN OR ASTROMAN?-Your Weight On Moon-10"
SPIDER BABIES-Hey Baby-45
THE MISFITS-Return Of The Fly-EP
BASEMENT BRATS-Tales From The Basement-LP
SIR BALD DIDDLEY-Beach Party-EP
TRASHWOMEN-Live At Purple Onion-LP
HELEN LOVE-Summer Pop-10"
SCREECHING WEASEL-Enemies-LP
CHEATER SLICKS-Walk Up The Street-EP
SCREECHING WEASEL-Suzanne-EP

LALI DONOVAN

DERELICTS-CD
ARTMITAGE SHANKS-Living Is The Best-45
SECOND STORY WINDOW-LP
OTTAWA/JIHAD-split LP
THE MAKERS-10"
DIESEL QUEENS-live
PINK LINCOLNS-Suck & Bloat-CD
LORD HUNT & HIS MISSING FINKS-45
TRASHWOMEN-Live -LP
GODHEADSILO-live

KARIN GEMBUS

GAG ORDER-False Faces-EP
THATCHER ON ACID-LP
SCRAPS-Dismantle The Machine-LP
V/A-Fukt Az Punx-EP
ALL YOU CAN EAT/HICKEY-split EP
TINA AGE 13-Pop Songs-EP
NARSAAK-Unter Wolfen-EP
CITIZEN FISH/NUKEY PIKES-split EP
DISCARGA VIOLENTA-Dada-EP
INSIDE OUT-Benefit-EP

MICHELLE HAUNOLD

HELEN LOVE-Summer Pop-10"
TRASHWOMEN-Live At Purple Onion-LP
SCREECHING WEASEL-How To Make...-LP
APT 3G/NERVOUS CHRISTIANS-split EP
FASTBACKS-Wait It Out-EP
YAGE-Passion Kashmir-10"
THATCHER ON ACID-Pressing 87-91-LP
DANCING FRENCH LIBERALS OF '48-Spags-EP
BASEMENT BRATS-Tales From The Basement-LP
SIBLING RIVALRY-In A Family Way-EP

MATT JAMES

HELEN LOVE-Love Kiss Run Sing Shout Jump-10"
THE MISFITS-Return Of The Fly-EP
THE MAKERS-The Devil's 9 Questions-10"
HENTCHMEN-Hot Rod Minnie-EP
BASEMENT BRATS-Tales From The Basement-LP
ARMITAGE SHANKS-Living Is The Best Revenge-45
LORD HUNT & HIS MISSING FINKS-Rodan-45
THE TRASHWOMEN-Live At The Purple Onion-LP
TEENGENERATE-Car Crazy-EP
PUSSYCAT TRASH-Non-stop Hip-action-LP

CAROLYN KEDDY

BUNNY BRAINS-You Got It (Comin)-EP
CHEATER SLICKS-Walk Up The Street-45
ROCKS-Combat Zone-LP
MAMA TICK-Give Me 5 Bucks-CD
TINA AGE 13-Pop Song For Our Friends-EP
APE LOST-Drag Baby-45
WITHIN-We Are Not Ourselves-EP
HENTCHMEN-Hot Rod Millie-EP
TEENGENERATE/SCREAMING BM'S-split EP
MT SHASTA-live

RAY LUJAN

WESTON-A Real Life Story-LP
RUBBER SOLE-Appetite For Mayhem-EP
FASTBACKS-Wait It Out-45
EXPLODING WHITE MICE-We Walk Alone-CD
SCREECHING WEASEL-Suzanne...-45
WALKER-Fair-EP
HELEN LOVE-Summer Pop-10"
THE UNKNOWN-On Our Own-45
DRILL KITTY-Blaster Caster-EP
BASEMENT BRATS-Tales From The Basement-LP

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TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release. We no longer review tapes.

TIMOJHEN MARK

- HAIRIKOT-Jarkeakonnitus-EP
- IN YOUR FACE-CD
- KURO-Who The Helpless-EP
- OTTAWA/JIHAD-split LP/V/A-Silly-EP
- V/A-Fun, Milk & Destroy-LP
- HI STANDARD-I'm Walkin-EP
- DIESEL QUEENS-live/GODHEADSILO-live
- MONSTER X-Frustrated Existence-EP
- DERELICTS-CD/V/A-Ten I Muho-CD
- ROCKS-Combat Zone-LP

SMELLY MUSTAFA

- Answer Me-#4-zine
- M.D.C./CAPITALIST CASUALTIES-split EP
- ALL YOU CAN EAT/HICKEY-split EP
- TINA AGE 13-EP
- SIBLING RIVALRY-In A Family Way-EP
- SOCKEYE-Retards Hiss Past My Window-LP
- ROCKET 455-Bumticker-45
- FITZ OF DEPRESSION-45
- RANCID VAT-Bowiecide-EP
- HOT ROD SHOPPING CART-live

NEIL NORDSTROM

- MONSTER X-Frustrated Existence-EP
- V/A-Ten I Muho-EP
- NECROPSE-Acrostichon To The Rack-EP
- NARSAAK-Unter Wolfen-EP
- OTTAWA/JIHAD-split LP
- MOBILE MOB FREAKSHOW-CD
- DISCARGA VIOLENTA-Dada-EP
- CAPITALIST CASUALTIES/MDC-split EP
- STAND OFF-Over All-EP
- PRIVATE JESUS DETECTOR-How Evil...-EP

JEFF RANDOM

- TRASHWOMEN-Live-LP
- ROCKS-Combat Zone-LP
- ARMITAGE SHANKS-Living Is The Best Revenge-45
- TINA AGE 13-EP
- V/A-Misfit-LP
- SPIDER BABIES-Spider Baby-45
- THE MAKERS-The Devil's 9 Questions-10"
- LORD HUNT & THE EX-FINKS-45
- JON SPENCER-live
- MAN OR ASTROMAN?-10"

BRUCE ROEHRS

- 100,000 BODYBAGS-EP/LA SECTA-live
- TEENGENERATE-Car Crazy-EP
- FLATHEAD-Whisper-EP
- BROKEN TOYS-Prozac Baby-EP
- BLITZ BABIES-M-17-EP
- OBNOXIOUS-Puke Till Death-LP
- CHEATER SLICKS-Walk Up The Street-EP
- SHLONK-Brute-EP/RANDUMBS-live
- ROCKS-Combat Zone-LP
- BASEMENT BRATS-Tales From The Basement-LP

KEN SANDERSON

- V/A-Ultimate Attack-CD/MILK COW-EP
- BATTLE OF DISARM/HYLKIO-split EP
- SCHLONG-Poop Loops-EP
- TEENGENERATE-EPs
- KAOS-CD/WARTORN-EP
- D.I.R.T.-EPs & live
- OTTAWA/JIHAD-split LP
- ACTIVE MINDS-flexi/MANKIND?-EP
- MUKILTEO FAIRIES/LAS MORDIDAS-split EP
- DISCARGA VIOLENTA-EP

JON VON

- BASEMENT BRATS-Tales From The Basement-LP
- CAMPUS TRAMPS-Knocked Out-EP
- TRASHWOMEN-Live At Purple Onion-LP
- THE MAKERS-Devil's 9 Questions-10"
- TEENGENERATE-Car Crazy-EP
- SPIDER BABIES-Hey Baby-45
- THE FELLS-Walking-45
- SCREECHING WEASEL-Suzanne-EP & Enemies-LP
- SIR BALD DIDDLEY-Beach Party-EP
- REGISTRATORS-live

TIM YOHANNAN

- OBNOXIOUS-LP/SIR BALD DIDDLEY-EP
- BUMPIN UGLIES/BLUE COLLAR-split EP
- TEENGENERATE-Car Crazy-EP
- V.B.F.-EP/TITO O'TITO BAND-EP
- APT 3G/NERVOUS CHRISTIANS-split EP
- SCREECHING WEASEL-LP/100,000 BODYBAGS-EP
- TEENGENERATE/SCREAMING BM'S-split EP
- D.I.R.T.-Scent Of The Kill-EP/CHEATER SLICKS-EP
- TRASHWOMEN-Live-LP/ROCKS-Combat Zone-LP
- TRASH TRAIN-EP/CAMPUS TRAMPS-EP

ZINE SHITWORKERS

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Beth Johnston

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TooMany RECORDS

BANANAS 'BAD BANANA RISING' 7" $2.50
BLANKS 77 'UP THE SYSTEM' 10" $6.00
BOYCOTT 'BARBIE' 7" $3.00
COUNTER CLOCK 'WRONG DIAGONAL' 7" $3.00
ELMER/3 FINGER SPREAD 7" $3.00
FALSE SACRAMENT 'PARADIGM' 7" $2.50
GNP/JERM FLUX SPLIT 7" $3.00
KRUPTED PEASANT FARMERZ 12" EP $5.00
LOGICAL NONSENSE 'DEADTIME' LP $6.00
LOS HUEVOS 1ST 7" $3.00
LOS HUEVOS 'KISS MY CRUISER' 7" $3.00
MORAL CRUX/MOTHERLOAD SPLIT 7" $3.50
MOTHERLOAD 'BUCK TOOTHED DREAM' CD $8.00
'MAYFAIR BOUND' DBL 7" COMP $6.00

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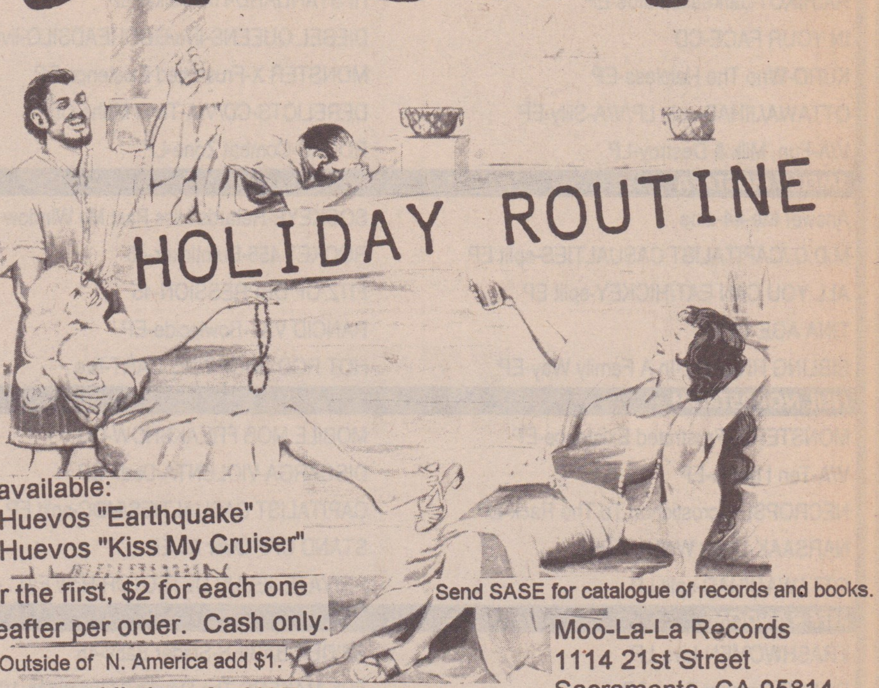

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(DD008)
Now put on your face and join the race

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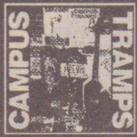

(DD018)
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(DD016)
Mad Daddys/
Devil Dogs

MAD DADDYS
DEVIL DOGS

ELECTRIC FRANKENSTEIN
A SWEET SICKNESS

(DD020)
Electric Frankenstein
(beginning of our new punkrockseries, Lazy Cowgirls meet Teen Generate, from New Jersey, debut 7" via Dutch East) (sept)

If your lame local stores won't stock our stuff, order direct or get it from Get Hip mailorder, Cargo mailorder, Bovine or Blackjack & selected others.

DD 014
Farout. . .
like I'm still orbiting

(comp ep with Grey Spikes(US), Fifi & the Mach III(Jap), Dirty Balthazarts (B) & Th'Lunkheads (UK) (sept). Later on full Dirty Balthazarts ep.

DD007
VICE BARONS : PLAY.

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In the works : Vice Barons 10"/Cd for end of the year,

Plus DD017 Vice Barons/ Huevos Rancheros split 7".

+DD012 Man or Astroman?: brain of the cosmos ep coming early sept.

Also coming :

DD013
PANTY BOY (Hol)

DD015
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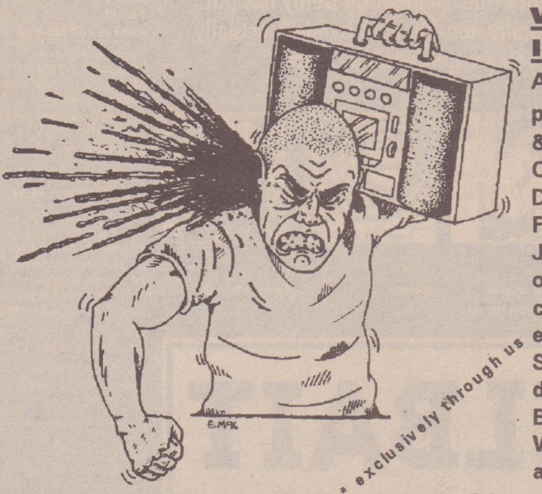

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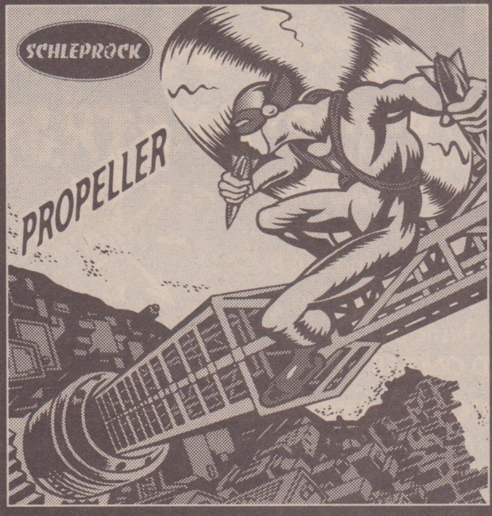

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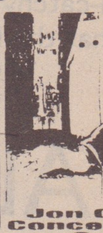

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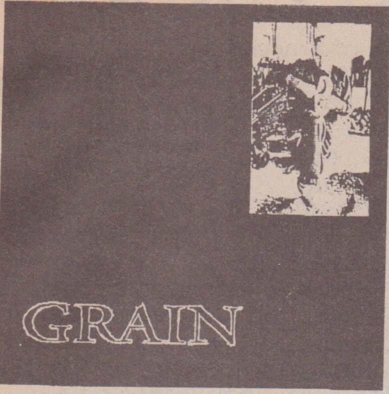

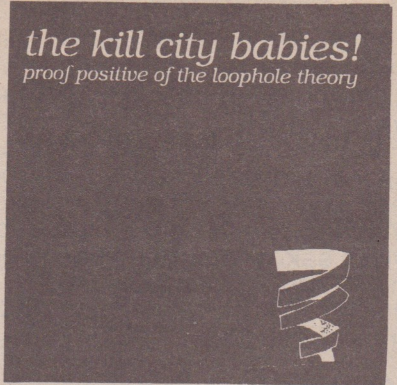
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A

Dear MRR,

Thanks for putting out a great zine. I liked the coverage of how the major labels are swallowing up (or trying to) bands left and right. Now I hate to rain on your parade and all, but shit, there's more important stuff to worry about than which band sold out this week and who is still cool. I believe if you folks gave other issues the same amount of time and energy then maybe we'd be making some progress in this fucked up world we live in. Has anyone noticed what the what the governments' been up to lately? The government's been really cracking down on the animal rights and radical environmental movements, many innocent people like Leonard Peltier (American Indian Movement) and Mark Davis (Arizona Earth First!), are sitting in jail right now, the Food and Drug Administration just this past year tried to restrict the sale of vitamins, minerals and herbal medicines (because the F.D.A. & the greedy drug industry are in bed together) and it's getting harder and harder for honest people to buy guns (and do you really trust the government enough to be the only one with guns!? I don't know about you, but I'd trust a bunch of inbred stupid rednecks with guns over the F.B.I., C.I.A. and B.A.T.F. having all the guns any day!) Now I'm not trying to say that you're doing a bad job, but how about a little more variety? Well, enough said. Keep up the good work.

Andy Buckley/ PO Box 708/ Litteton, MA 01460

B

Dear Adrienne Droogas,

Your article on sexual harassment at work was real, honest and truly fucking great. It's nice to know I'm not the only one who gets angry and upset about these little things, like these Lebanese guys who work at this store who hit on me, saying stuff like, "Wanna go out sometime?" and putting their arms around me and squeezing my ass. Even their winking at me is enough to set me off. It's so fucking horrid and disgusting. Even when my driversed teacher used to call me gorgeous and beautifill. Listen to me, Goddamn it, that IS sexual harassment; it's not kindness, joking, it's not a doing to make someone fit in where they are. And the sad thing is, like you said, so many women have to make a living by sex with the people they work with, or their asses would be kicked out on the street. There has to be an end to it, something has to be done, and for Christ's sake, something has to be done NOW.

Errin/ 47804 Forbes/ New Baltimore, MI 48047

c

Dearest Jonas,

In reference to issue #135 (Punks in the Military), I am writing in defense of MRR readers around the world and obviously since you do not care what anyone says about you and any problem someone has with you is not your problem, this letter will not affect you.

My name is Chris and I am the author of the first letter in the "Punks in the Military" issue.

The first half of your letter was fine; military experiences and the pros and cons of military life. Then you fell apart. You used the second half to degrade and judge MRR readers, as well as yourself, as you must read MRR, having responded to the ad for the article.

For someone annoyed at those who have "imposed judgments", you certainly pass judgment enough times in your letter.

First, you're so sure the "open-minded" MRR readers would crucify you at being a part of the military. I think you're wrong. True, being a punker is about being open minded. People may hate the ,military and what you do, but don't dare say they would hate you as an individual. Perhaps you carry a load of guilt around with you and just expect to be shunned.

Second, you say, MRR readers are a "conservative bunch." Some are, some are not. Either way, don't pass judgment on us. You hate imposed judgments, don't impose them on others. That's hypocritical.

Continuing, we also spend too much time worrying about "stupid shit." OK, first, to whom is the "shit" stupid? Obviously, to you, as you once again pass judgment. And, what is the "shit" to which you refer? Animal rights? Violence against wimmin? Human rights? Nuclear safety/waste? Starvation? Drugs and alcohol? And don't try to say I'm putting words into your mouth either. These things must be the shit you refer to, because I can't think of any dumber problems that concern us. And don't say you only meant a Russian punk issue or the Dwarves cover. If you don't like the issue, don't buy it. MRR was not made with you in mind. I guess a marine can't read about "commie punk" without fear of ending up in he Brig.

We are also do big on "self-determination." We have ideas, ideals, thoughts, worries, concerns, plans, and things to accomplish. Being held back is not part of our thought process. How you find fault with our wanting our due freedom is beyond me. It's too bad the Corps has to provide you with your motivation.

I'm not even gonna touch the reason it is sucky because the "fuckers listen to country, wear big buckles and ugly shirts." Ever heard of personal choice and freedom. Accept them as humans, don't judge them marine.

Jonas, don't bother responding to this letter because you will only confirm the fact that you do care what others think.

Oh yeah, if you do respond, I'd like to hear what judgments you impose upon me, I'm straight edge.

Written in defense of and out of love for personal freedom, personal choice and universal autonomy. Thanx for listening,

sXe Chris

d

Dear MRR,

So the other night, I'm sittin' around watching reruns of "Magnum P.I." or some shit and suddenly, my doorbell starts ringing frantically. I grumbled and got up 'cause I thought the neighborhood grubbies-oops, I mean children-were at it again with their pranks of ringing the doorbell and then running away. But when I got to the door, there was actually someone there, a humanoid resembling an adult. Well, I'm technically an adult but this person looked like a high school guidance counselor or something so I got real scared. Scared about what, who knows- I just felt like I was being busted for something. Busted for watching reruns of "Magnum P.I."??

Something must of been going on for this person to be at my door. Either I mistakenly ran over one of their kids or something was very wrong. Well there was. This person, who happened to be my neighbor, informed me that there was a BIG plane crash not far from where we lived. Well yeah, I had

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heard all the sirens. And well yeah, I had smelled all the smoke. And well yeah, I did wonder what that big rumble was that sounded like a semi had wrecked on route 60. But since the plane hadn't actually landed on ME, how was I to know that there was a huge plane wreck?

Well, a lot of you have probably at least HEARD of the big plane wreck near Pittsburgh. That's the one I'm talking about. And it went down so close to my house, it practically wrecked in my back yard!

What happened was, a plane carrying 132 passengers wrecked into a hillside at an 80 degree angle going 300 mph. Now, think about that. Can you imagine what happened to those peoples' bodies? Yep, there were NO bodies in one piece. There were body parts hanging from trees. Torsos, fingers, human hearts strewn about everywhere. The picture that forms in my mind seriously makes me sick to my stomach.

Now, it may not have freaked anyone else out who doesn't live around here, but when you're this close to something like that, when you can smell the smoke and the burning bodies, it brings SHEER TERROR to a whole community. They actually had to fly in counselors from Denver and open up a 24 hour hotline for people who were depressed and terrified from it. You know why people who were not even directly involved in the wreck were so affected by it? Because in a world (America that it) that everything "bad" happens "over there"- somewhere else, everything terrorizing, torturous, and dehumanizing, happens to "them" and not to us. We see it on TV and we may say, "Oh, 'that' is so horrible what is happening to 'those' people"- well it gets to the point where "over there" and "those people" are not even real to us anymore. Did any of you actually get depressed enough to the point to where you needed counseling over the Rwanda situation? You saw it. You saw all the death, and the violence, and the pain. But were you REALLY affected by it? Probably not. 'Cause it's "over there."

Look, I'm not saying you should go around crying all the time. And I'm not saying you should become an "armchair revolutionist" and sit around and bitch about all the wrong that is in the world because that isn't gonna do anyone a bit of good either. And I'm not saying that if you don't pack all your bags and hop on a plane to help means you don't give a shit either. Honestly, I don't know what the answer is.

All I do know is that when a tragedy like this one happens so close to you, it makes you feel vulnerable. No, it's not happening "over there" to "those people" this time. It's happening right here. Right now. And there's nothing the TV can do to change that or make it all better again. TV is a powerful and horrible tool. It makes us Americans think we are indestructible. I'm just as guilty of it as the next person. The crash of flight 427 was MY wake up call.

And yeah, I know this doesn't have a whole helluva lot to do with "punk" in particular, but it does have a lot to do with the human condition. Something even punks can't escape. You can write to little 'ol me if you please:

Lisa D. Linquent/ PO Box 80/ Monaca, PA 15061

PS Send 3 stamps or a buck for a zine. Thanks and take care.

E

Dear MRR,

As I grow older and become a senior citizen in this subculture (I am almost 25, ancient in punk years) I notice an increasing alienation. My gripe has nothing to do with Green Day being on MTV, women not being fairly represented in "the scene", or whether or not GG Allin is an artist. My problem is that, in my current state, I can relate to very few people.

Let me explain. Like many others, the day I got my first Black Flag record in sixth grade was an awakening. Growing up, we became alienated from those around us, so we found solace in the subculture loosely defined as punk. In the simplest form, the music gave us an outlet for our youthful energy. Later, we began to realize the more powerful meaning of all this, the fact that music as an art form, or something to enjoy, does not have to be influenced by the almighty dollar. That through homegrown DIY efforts, the integrity can remain because satisfying the masses is not the goal. If you remember from math class in junior high, the lowest common denominator is the lowest number that divides into another number. Well, the theory of the lowest common denominator is what makes the major labels water down music, pack it and target it at marketing groups. Once again all in the name of the bottom line.

The above ideas are definitely not new ones. Punk pontiffs such as Ben Weasel, those at team Dischord and all the other great labels and indie distributors (Blacklist, et all) have professed them long before I.

Here is where I air my personal twist to all this. As I said, I grew older and developed an appreciation for the music and the above mentioned philosophy. At the same time, I developed an appreciation for becoming mentally, physically, and morally healthy. This includes doing something with my life, getting an education and a good, steady job. I do not feel the need, nor did I ever, to have a mohawk and scream "fuck the government." That is fine for others but it never was a political thing for me.

I feel an individual can believe in all the philosophies of DIY and indie music and still be a functioning, beneficial member of society. (A functioning, beneficial member of society need not have a college education and a six figure salary either. Status or wealth does not define success.)

My beef is that I wish there were more punks I could relate to. Punks with goals in life. Punks with a purpose.

Some may equate this to a hippie reaching middle age, working for IBM, and listening to the Eagles in his BMW. What I am talking about is completely different. Unwound played at the last show I saw, not the Circle Jerks.

The reason I feel so alienated? I cannot relate to my peers at work. They are great people with goals and all that, but I retch every time the topic of music comes up. They are the mindless consumers of major label assembly line trash. On the other hand, I cannot relate to people at shows. Most just meander through life lacking purpose.

Punk to me is about tolerance of everyone. I do not judge against those not like me, I just wish there were more people I could relate to.

Adrian/ 3024-1 Steilacoom Blvd SW/ Steilacoom, WA 98388

F

Dear MRR and Readers,

Hello! My name is Jamie and I'm writing about an idea I've had about distributing music.

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I'm writing especially to people just getting into the punk scene and who may have read about or heard about a lot of bands they want to hear but don't have the $7.00 to $15.00 and up that it would cost to get music by these bands at stores, that is if they can find anything by the band at all.

I've been collecting punk, HC, reggae, and ska music since 1986, and have amassed quite a collection, which I would like to share with others, especially those who can't afford to pay a lot of money for music. I can get TDK D 90 minute cassettes in packages of 14 for $9.99 or 5 for $5.48. I can make copies of lyrics and graphics for 4¢ for an 8 and 2 by 11 sheet and 9¢ a copy for 11 by 17 sheets. I can mail the cassettes for $2.90 per pound, a pound is about 3 cassettes. The cost of the cassettes comes out to about $1.00 each. I can fit 2 LP's at least on each cassette. I've been making tapes for friends and penpals for several years now, and although it is work its a lot of fun. I can get the tapes out at least within a week of receiving the order, and two weeks at the very longest. I've typed up an alphabetical listing of the music I have which I'll send to anyone for two 29¢ stamps. I will send one tape with lyric.s and graphics for $2.00 postage paid ($1.00 for the tape and $1.00 for postage, and maybe 50¢ extra for copies of the lyrics and graphics.) If you don't have a lot of money write me and maybe we can work something out.

Music and art have had a humanizing effect on me and have enriched my life, and I'd like to share that with others. Some examples of the music I have are bands like Crass, Conflict, the Subhumans, Chaos U.K., Disorder, Culture Shock, Citizen Fish, Chumbawamba, Dan, Sofa Head, Flipper, MDC, the Germs, the Blitz, the Partisans, and tons more.

No money is being made off this. It's all at cost, no profiteering, just spreading the music and the message. If anyone has a problem with this write me and let me know. Punk has awakened hidden and repressed dreams and desires in all of us, and this is my way of trying to help make at least some of them real, or at least bring them a step closer to reality. Yours in social, moral, political, and economic revolution.

Jamie Davis/ PO Box 536/ Jackson, SC 29831-0536/ (803)471-3431.

P.S.: For people in other countries, just send blank cassettes or something in trade.

Dear Maximum R'n'R,

I'd like the opportunity to respond, however late, to the portion of a page that was spent ripping apart our tune 'Hound and the Hare'. Usually the poor reviews I've seen criticizing our 7"s have missed the point of the record and dwell on poor sound or other such trivial points. However, your criticism of the song was absolutely correct. Personally I oppose anything of the sort containing such a potentially damaging message which only serves to reinforce a world-wide institution; rape. At first I thought the lyrics were a sarcastic parody of the testosterone-charged mentality. It wasn't until after the 'Goin' Strong' record was released that I read the lyrics and realized the potential they had to push a great portion of, if not all, humanity back a few steps further than we already are. At that point there was nothing I could do except argue with my brother, who wrote the lyrics, black out the lyrics within the record, and scratch up the song on the records I sold. Of course we naturally stopped playing the song as well. That and apologizing for letting such shit slip onto vinyl is all I can do. Those lyrics not only reflect my brother's archaic mentality but also my own carelessness which I'm apologizing for.

On the other hand, Bill (my brother who also plays in the band) never intended those lyrics to be interpreted as some sort of promotion for rape, although the lyrics are vague which makes for a wide range of interpretations. 'Hound and the Hare' was to be a criticism of the singles scene from the point of view of a frustrated man. The 'cocks that hang down to our knees' was an obvious exaggeration, a bit of humor to be taken lightly (my "well-hung genitalia" extends perhaps three inches when erect-a far cry from my own knee.) 'Cocks that no longer say please' however, was a serious statement, but not one intending to assist in perpetuating the institution of rape. No, Bill attests it is about giving up and dropping out. The Hound refuses to chase the hare anymore after being outwitted time and time again. Even making the man analogous to the hound and the woman to the hare is in terrible taste; the hound a predator, the hare being the prey.

Bill has never, to my knowledge, ever raped a woman, nor has he consciously promoted it. Nevertheless, he was never concerned with the issue and never made the connection between sexism and other forms of oppression which he consistently writes of. If he had made the connection those lyrics wouldn't exist. 'Hound and the Hare' is a glorious example of socialization and the control it has over the world at large. From pornography to advertising of every sort to everyday conversations with everyday people it weeds it way into our minds. If we are aware of such shit then we are constantly at odds with it, trying to destroy it, not externally but first internally. Its fed to us day and night at every turn and if one doesn't fight against it then one stands with it, supporting it consciously or not.

It disgusts me to think that 'Hound and the Hare' could be the final step, for some, in a process of conditioning which has given someone the nerve, the green light, to rape or commit any other sort of violence against women. This is a reality and there is no way I can compensate for such a devastating wrong. I can only do what I've already done and approve of lyrics before the tape goes to the pressing plant or before we play a show or before a friend comes to practice. Bill, similarly, has agreed to what I'm doing.

As for the other bad reviews in various 'zines you might want to reread the lyrics (Except for the aforementioned song) which you immediately categorize as typical, obnoxious, testosterone skinhead lyrics. If we sing about drinking and fighting its only because such "pass-times" have always been an integral part of life within the "lower stratum" of society. To ignore this, or worse yet, ascend to a highbrow level and criticize this lifestyle would be entirely hypocritical. It's easy to tell from behind a pair of glasses and a pile of intellectual literature, that they shouldn't use drugs or alcohol as an escape when that kid's future doesn't go beyond working for minimum wage in a fuckin cesspool. Perhaps they wouldn't want to fight if they had a wad of

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dough in their pockets and somewhere worthwhile to go. They don't and they're angry. You can tell them to fight the 'real enemy' but that doesn't give them immediate results like a decent home or a future to look forward to. It doesn't make sense but for now most people can't see past the bottom of a beer bottle (if I can use a popular phrase.)

Our lyrics may contradict each other, such as 'No Rhyme, No reason' and 'Goin' Strong' but that contradiction has always been inherent in the lower classes and most likely will stay that way for some time to come. People will fight the bosses and then they'll turn around and fight themselves, which obviously, if not implemented by, benefits the upper class.

I've not written that we claim this is right, apparently it's not in our interest to beat the hell out of each other, it just is, and our lyrics reflect that at times. On the other hand we do also have lyrics which offer some sort of solution if people listen to them; 'No Rhyme, No Reason' and 'Cries of a Nation'. Of course nobody gives any attention toward these because the songs don't allow them to be pompous, self-righteous bastards who are constantly clawing at each other to be the first to criticize something that isn't aware of this new radical consciousness that people think will save the fucking world. Not that leftist politics of any sort are bad, however, being politically correct or holding any liberating views seems to have lost its sincerity. In the process a great majority of the 'holier than thou', instead of trying to move forward, are content with burying their heads in the sand and criticizing those who are either opposed or indifferent to their political flawlessness. Sorry fellows, but using these tactics to battle institutionalized oppression won't pan out.

Again, I don't object to the review Maximum R'n'R gave us. I saw it coming after I read the lyrics to 'Hound & the Hare.' Nevertheless, other tunes were also on the record and your neglected to mention them.

As for the band sound that other 'zines mention, sorry we couldn't afford to got to a 24-track studio. Thanks.

Rich Owens / Those Unknown

Dear MRR,

In your October '94 issue you printed a letter from the Los Vaginal Blood Fartz. In his letter, Michael expressed concern that some people needed to lighten up in regards to the name of his band. I am involved with a volunteer run collective dedicated to putting on underground all- ages shows. Due to the fact that we don't have a permanent location like Gilman we have had to scout the area for rental halls, pizza places, bowling alleys, backyards, living rooms and libraries that would let us use their facilities to let a couple bands play. We have had a few steady places over the years but most are just one-shot only. Suffice it to say, we're lucky if we can put one or two shows a month. Now as anyone who puts on shows knows, once word gets out and your phone number gets spread around, touring bands start to call by the tons. We like to ask them to send us some music with the lyrics if they can. This is one way to see if we even care to bother putting on a show for. This band, contrary to popular belief, we don't owe any band a show. We are doings the bands a favor by giving them this opportunity. If a band seems to not understand this, we usually give them the number of the local 21 and over club. We are doing this for us- the kids- and we don't claim to be professional. When a band sends us their tape and tells us what dates they're looking for, we usually try our best to accomodate them if they sound nice over the phone and they don't have lyrics about killing faggots. It doesn't even matter if their music is terrible if they are nice. Whoever gets the tape usually comes to a meeting (We have weekly meetings of usually 20- 30 people) and says A) "The tape is rad, they're nice people, we should get them a show!", B) "The tape sucks, but they're really nice, we should get them a show", C) "The tape's okay, but they were mean and threatened to beat me up so I gave them someone else's phone #". It is rare that the tape gets someone disqualified from getting a show, it's usually the attitude. This was a rare case where the band was nice, we had a mutual friend (Hi Chuck!), the music was pretty cool, but the name of the band was Los Vaginal Blood Fartz, and the inside of their tape had a picture of some naked lady sucking some guy's dick. Now let's do the math: what if you can only put on two shows a month, you've got 20 bands calling from out- of- town, 20 local bands itching to play shows, and 20- 30 anti- racist, anti- sexist, anti- homophobic people you have to tell about the band? Even if I totally loved the band it would be hard to defend them. I'm not saying here that I think V.B.F are some fucking Nazis or something and I'm sure they're not, it's just that we, as a collective, have to have some way to pick the bands to put on shows for. I admit, it's a very fine, hard to define line, but it has to be drawn somewhere. I apologize to V.B.F for the inconvenience but that' s just the way it is. We're trying to do the best we can. Thank you for the opportunity to respond to the letter. If any bands are interested, we can't promise you anything, we have no guarantees, we're not professional, but we are nice people who put on shows in and around Sunnyvale, California. We're called The Sunnyvale Music Club. You can reach us at the address below. Thanks! Sincerely,

Jay Thomas c/o SMC/ POBox 2336/ Cupertino, CA 95015- 2336/ (408) 720- 8333

MRR,

This is in response to your "so-called" scathing assault on my zine *New Positive Sanctions.* While the zine has received very positive reviews before, I never once dreamed it would be lumped into a category of a "corporation" trying to infiltrate the zine world. This is not the case. We are not a corporation. Only a handful of people help my wife and I to put out our zine. This time around we had access to a computer, does that mean we are backed by a corporation? No.

I had those dreaded corporate label ads in there, along with a Baloney Shrapnel ad (which is as underground as it gets), and an ad for Rock For Choice. All the ads are free if we received something for review.

As for the interviews, none of the band names were mentioned in your review. Did you even bother reading it? The band that were featured in NPS are Rancid Vat, Antiseen, and Turmoil in the Toybox. Are any of those bands looking for a major label deal? I doubt it. I interview bands I like. If you call humor inane-so be it. I try to be different. Sorry Jodi, I don't kowtow to your limited view on zines, but I am only human. Next time I promise to be good. Or as Antiseen put it, "Fuck Y'all". It is a magazine not a corporation, unlike MRR.

Rusty Breeding/ *New Positive Sanctions*

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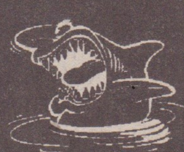

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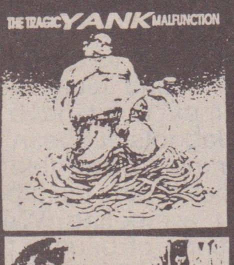

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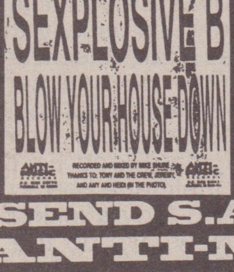

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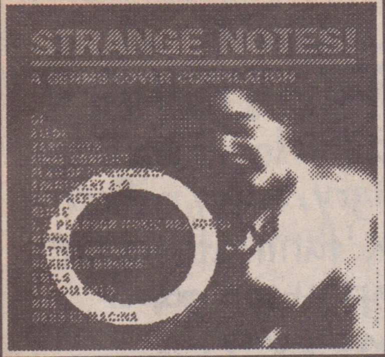

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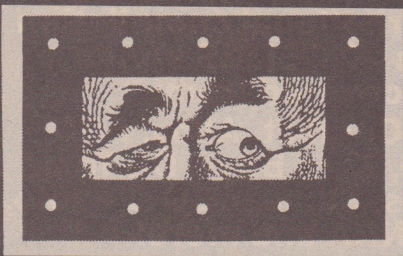

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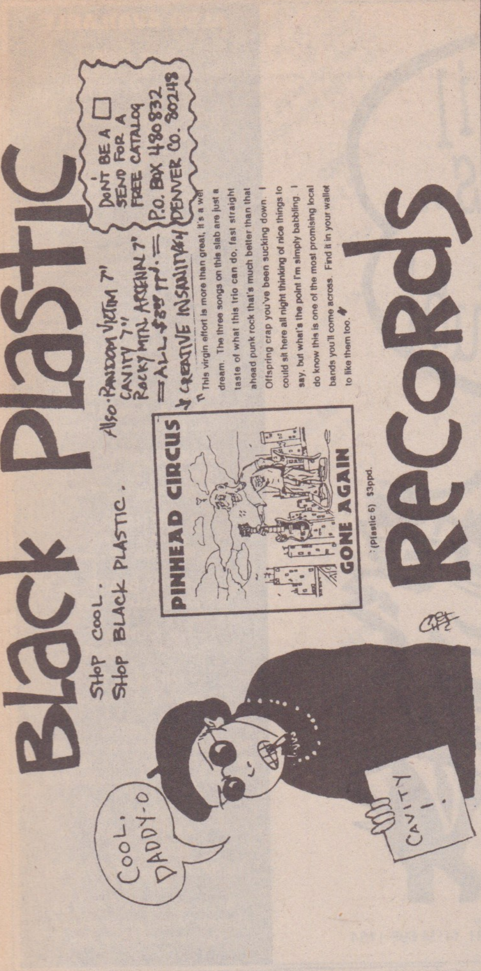

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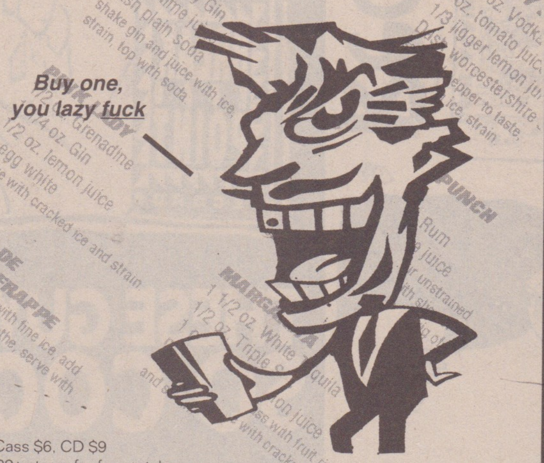
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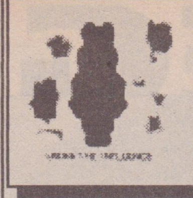

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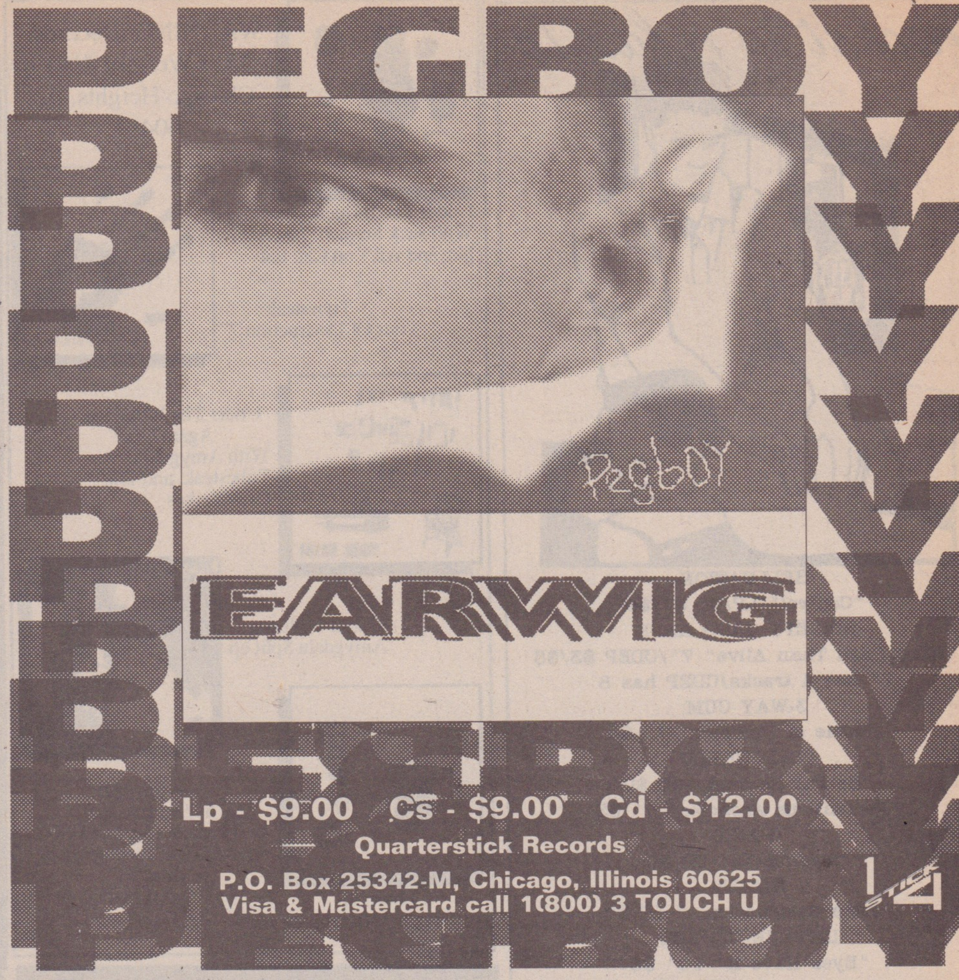

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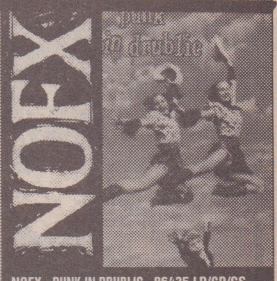

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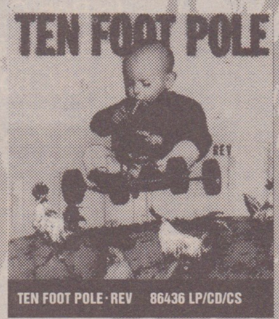

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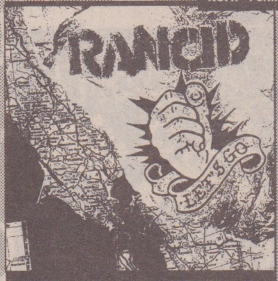

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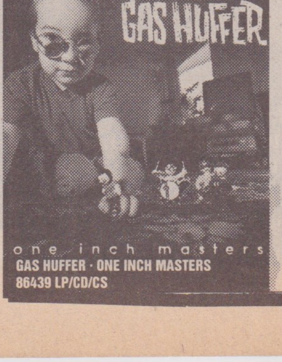

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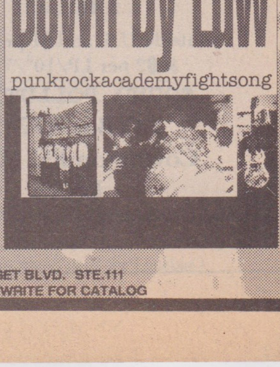

Epitaph

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It's kinda weird—punks are always trying to be so untraditional, and yet when it comes to 'relationships', most follow the norm. I guess this column is more a series of ruminations on why this might be, and if such behavior should or could be changed. *Note: this largely pertains to heterosexual relations, as that is the arena with which I am familiar.*

The traditional role model relationship has lasted for quite a few centuries, and probably was able to do so as long as the subjugation of women existed. The man went out, made a living, met people, saw the world, socialized, etc... The woman stayed home, bred, and put all her energies into 'homemaking'. She had the responsibility for making the relationship/marriage hold together, whether he was a 'bum' or not, whether he made ends meet or not, whether he fucked around with other women or not. And, mercifully, that era and double-standard prototype got severely reamed with the beginnings of women's liberation.

Today, western women have a lot more choice of what they're going to do with their lives, their loves, their growth. But with that choice, and the somewhat feeble attempt of both men and women in sharing the responsibility of holding relationships together, we find they increasingly don't last for long. The necessity of two people trying to earn a living, and the reality of two people out of the house meeting lots of others, have created pressures that have split that nuclear family atom, yet for some bizarre reason we continue to try making that outdated model work.

Maybe it's just the people I know, but I can't think of any folks who've held it together for a long period of time unless they've either 1) had kids to keep the glue gooey longer, or 2) pretty much decided that intimate discovery/variety dynamics ceased being important and sacrificed them for the 'greater rewards' that a relationship brings—security, trust, routine, getting laid without risk, etc. Almost every male I've questioned has copped to the fact that after 'x' amount of time (it varies) in a monogamous relationship, they lose interest in sex. They either perform it in a perfunctory manner (much like relieving other bodily fluids), turn off sexually altogether, or they cheat—tho few admit to that. Most women I've talked to have said they seem to get more desirous of the same person the longer they're with them, but there is a minority who also feel like most men I've questioned do. These findings could be interpreted as a 'fear of intimacy' issue on men's part; or, perhaps men tend to objectify more than women do and lose sexual interest once somebody is too close to see that way; or, plain ol' boredom sets in. Or, it could be that men and women have very different needs and that the 'old compromise' just doesn't hold much water any more as both genders grope towards more liberation, and experience more equal opportunity and freedom of choice.

At various times in my life, I've tried to have untraditional relationships, where there is a primary partner (somebody with whom I have very much in common, have good communication, and worked hard to build lots of affection, honesty, trust and friendship), and then left open the possibility of both of us having the opportunity of having occasional 'flings' or other emotional/sexual involvements. This has never flown, either in the discussion stage or in the implementation stage, and I'm not exactly sure why.

From my perspective, such an arrangement would be ideal. It would meet more of my needs, would probably reinvigorate my sexual interest in that main partner, would help in not taking the relationship for granted by giving me new perspective and not feeling 'trapped', would prolong the life of the relationship many fold, and would also take the pressure off 'us' to meet so many needs in each other. If people keep trying to find so much relief in one other person, they bring into the relationship the seeds of its destruction. How can one person possibly emotionally address and alleviate the vast damage of alienation, insecurity and loneliness brought on in this modern world? How can they satisfy the plethora of intimate communication and adventure that makes one outward looking instead of embracing each other defensively in an "us vs. the world" mentality? How can two personalities—no matter how interesting they individually might be—make regular sex and intimate communication alive and exciting? When it comes down to it, no matter how many 'games' they play, it is still the same two psychological chemistries at work—which are just a minute cross-section of what kinds of interaction exists out there. Regardless of how much you might consciously try to balance your lives/needs with friendships and social/business interaction with others, there is an underlying security bond that develops—almost a co-dependency—that actually undermines outreach. (If love is indeed a drug that makes the pain and emptiness of life tolerable, then it serves to reason that the monogamous pair would have to become co-dependents, in the negative drug-related sense of the word). And as long as you consciously know you can only go 'so far' in being close to another person, lest you jeopardize the delicate but unhealthy co-dependency balance, you will unconsciously cut yourself off from growth and experience, from interaction and change. I guess that's what 'settling down' means, which I equate with resignation, defeat, and making your peace with 'the system'.

We do this, I think, largely because we are so insecure in this fucked up world (and maybe punks are more fucked up and difficult than others, but more likely they are just more aware of their 'damage' than others and less inclined to accommodate to the status quo). If we are lucky enough to meet somebody who doesn't fuck us over or abuse us, gives us honesty, trust, love, and affection, there is a big risk in losing all that to 'experimentation'. So, we 'settle'.

I also think that women are in a tougher position than men, in that they've probably gotten precious little encouragement in being self-reliant and secure—both from their families and from society at large. In fact, almost every woman I have gotten to know well through the punk scene has been a victim of abuse, rape, or tragedy of some traumatic kind, and carries more scars on that deep level than most of the men I know.

On one hand, yes, conditioning would seem to have a lot to do with many women rejecting the idea of more open, and hence risky, relationships, threatening them at a very hurtful level. But there could also be a biological factor at work as well.

Men are 'programmed to poke', to go out and reproduce the species, so perhaps they might be more inclined to be into some of the ideas I've expressed. But seeing as how most people are basically lazy and look for the path of least resistance, most guys would probably cheat rather than make such an open attempt which might incur the wrath of their 'mate' or require them to eliminate the old male double standard. Perhaps if given the right amount of honesty, positive reinforcement and responsibility, such an outfront endeavor might be possible.

Women are saddled with reproductive organs, and, most likely, also have a nesting instinct that corresponds to their 'biological clock', to provide them with the secure environment they need to accomplish the task. Even if the conditioning factors of insecurity/abuse could be overcome, would the genetic code undermine the possibility of implementing an alternative to the conventional relationship? At times, I believe this is the case.

It seems weird to me that we can't deal with relationships in a more radical and yet common sense way in a period where things are changing, where we desperately cling to an old model that obviously isn't working for most of us. Are we destined to keep repeatedly experiencing an endless cycle of ultimately dissatisfying monogamous relationships throughout our whole lives, attempts that leave so much unfulfilled, leaving so many broken hearts and disillusioned minds, creating lonely people or people who have 'compromised' away their life, soul, adventure and change/growth for the lure and addiction of security?

In other ways, we tend to build our lives in a component manner, much like building a stereo system or computer system. On a subtle level, we build friendships that serve differing needs—somebody to talk shit with, somebody to philosophize with, somebody to play cards with, somebody to go to ballgames with, somebody to go to gigs with, somebody to see movies with, etc. Roles may overlap, but we do seek out people who can meet differing needs. But when it comes to relationships, we throw all our hopes and needs into one basket. We open up that great void of loneliness, of needs unmet, of hopes unfulfilled, of prior abuses demanding rectification, of fears of life and death. And no matter how much we might intellectually understand the folly in that, we still seem to be at the mercy of that void, sopping up each other like a great emotional black hole. Those pent up expectations and needs are there, whether we want to admit it or not, and they can't possibly be met by one loving initimate relationship, no matter how awesomely cool the person might be, and no matter how many friends one has and how fulfilling one's other work/play is. And the larger those needs are, the more we might call our feelings towards somebody else as being "in love"--more appropriately, it should be called being "in need". This is where love begins equaling possession, and insecurities run rampant. Actually, it occurs to me that maybe that's why a lot of people have kids too, to throw yet another soul into the love void—instant sponge kid!

Despite the confusion, sadness and pessimism I'm expressing here, I do still feel that it is possible for people to create a new standard for bringing more love, affection, adventure and creativity into their emotional lives, to meet the wrenching, changing realities that both technology and social upheaval have produced. But I'd like to hear more opinions on this, from both men and women. Obviously, I have spoken in generalizations, and have advanced some ideas that are certainly not provable at this point in history. What do you think? What have you tried? Are men and women so genetically different that it can't be done? Or is it a matter of social conditioning and personal choice? Can sexual *and* emotional open non-monogamy work? Are male-male relationships different, on these emotional/need levels, than male-female? Are female-female relations more traditional in model? I'd appreciate your two cents worth.

FAR ENOUGH

Adrienne Droogas

I would never look at him. He would stand at the top of the stairs announcing that he was going to do some grocery shopping. Or that he was going to do laundry. Or an errand. I could always smell the overwhelming scent of his pungent aftershave and out of the corner of my eye catch sight of the newly pressed slacks and starched white shirt and tasteful tie that he would wear out on his daily outings. I never saw much food in our house or found too many clean socks in my drawers and never saw many results for all the errands that he ran, but he sure as hell did like to get dressed up and out of the house as much as he possibly could while my Mom was away at work. I was only thirteen and figured that it was just some adult type thing that I just didn't care enough about to try to understand.

I would never look at his friends either. Or at least one friend in particular. Her name was Donna. He began to invite her over to the house, telling us that she was his new best friend. My Mom became friends with Donna. My older sister became best friends with Donna's older daughter. My brother went to the prom with Donna's daughter. Their whole family would come over to our house to watch the Super Bowl. Our family would get taken over to her house for dinner. And I hated every minute of it. I looked for every excuse in the book to get out of these little joint efforts. I hated Donna. I thought her daughter was a pimply faced bitch. Her husband was a simpering fool. Her younger daughter deserved to be sent to her room permanently. But weekend after weekend, I had to endure picnics and barbecues and Super Bowls and World Series and movie nites. Nite after nite I had to hear about what a great woman Donna was over and over again. Then it began to get ugly. Everyone began to notice that I wasn't on my knees in whimpering adoration of this woman. That I wasn't cheering when Joe made a touchdown for the 49ers. That I would pick at my food at the picnic tables. My Dad began to yell at me about my obvious dislike for Donna. Even my Mom got in on it, demanding to know why I didn't like her. Donna even tried to sit down and have a nice little one on one 'let's get to know each other' bullshit chat with me.I might have stopped looking my dad in the face, but that didn't mean that I didn't see everything that was going on. I knew.

I knew that the way my dad began to treat my Mom during the nites that we would have dinner at home wasn't right. He would start drinking heavily while making dinner, and be smashed by the time the food was served. Then we would all sit around the table and listen to him slowly tear her to pieces until she left the table crying. Or the times that I would be sitting in the living room, headphones on and Crass or the Subhumans blasting as loud as I could stand it, and yet still hear them screaming at each other. My Mother begging him to go into therapy with her and his harsh and jeering laughter penetrating through the music. The parties where he would chase Donna around, reaching and grabbing for her butt in front of anyone who could possibly be watching. Including his 13 year old daughter. The ultimate argument when I woke up in bed to the sound of smashing furniture. My Mom had taken a wooden stool that Donna had given my dad and was breaking it to pieces on the concrete in our backyard. She had finally found out the truth. Donna and my dad were having an affair. I'm going to leave the rest of this story up to your imagination cuz I'm sure you can envision the rest of what went on. If you can't, then just try to imagine a thirteen year olds worst nightmare coming true, and you will have a picture of my life.

This story was easy to retell until I got to this point. Present day. Those years of growing up and watching what my parents did to each other has forever scarred my view on what a relationship can and should be. My insecurities and fears of rejection and abandonment has made monogamy my only option. The idea of not being monogamous makes me scared that I would simply be reliving what my Mother went through, and I swore to myself that I would never allow that to happen to me. Even though I'm super hyper sensitive to not being like my Mother, I still have problems. When my boyfriends have friends that are women, I have to wrestle with so many painful anxieties and fucked up insecurities. Fears that just rip and tear me to pieces. I get really jealous. I wind up with guys who are not exactly healthy for me and who I am not exactly healthy for. Yet I still cling to monogamous relationships. But I also strongly believe that there is no one person who can satisfy all of my needs. That I could never satisfy all of the needs of another individual. That's an impossible and unfair request to ask of another person.

So what's the option? Monogamous relationship after monogamous relationship that end after a few years due to sexual boredom and feelings of being stifled and frustrated? Pull a 'Sleepless In Seattle' and meet the man of my dreams at the top of the Empire State Building? Hey, if I thought cute, crusty guys were hanging out up there I'd probably go! I don't know what the option is. I only know that my past has a fierce grip on shaping my future. Even though I don't believe that longterm monogamy is possible, and that most people enduring those situations are dissatisfied, I will keep searching until I find the option that satisfies my needs and brings happiness to my partner. Hey, call me a hopeless romantic. Actually, make that hopeful.

LALI DONOVAN
ANGST.
TORPOR.
INERTIA.

Love, what is "love"? No wait, here's one that's even better: "What's This Shit Called Love?" Get it? ho - ho, errr... Relationships are the mini theme this issue, and who else is more capable of writing about amoré than MRR's sexually suave columnists? Any of you lowly readers who have had the immense pleasure of meeting, much less sleeping with one of MRR's internationally known columnists realize that we are all so fucking cool that it almost hurts. We are such jet setters, and so fucking popular that we are forced to beat our admirers off with sticks. Unlike all of you snots, we columnists are so fucking cool, popular, and let us not forget sexy, that we never have to spend a Saturday night wondering which takes less effort: beating off, or a few shots of booze over teary-eyed reruns of the Mary Tyler Moore show. We are all so fucking cool that every single one of us has tall, thin, gorgeous partners with boss haircuts **AND** good shoes. Yep we are all so fucking cool, and desirable, myself especially, that personally I can't stand myself most of the time.

I don't know what exactly makes an MRR columnist anymore qualified to write about relationships than you, the average bear. Of course I also can't think of anyone I'd like to date less than a MRR columnist (myself included). By in large, we're all self-absorbed, cranky, insecure twerps. On the other hand, so are most punks, at least the one's I trust. There's just something about someone calling themselves a "punk" who hasn't been absolutely despised by his or her entire peer group, which I find to be, well, somewhat unseemly. Not to say that if you have always been a happy-go-lucky fella that you're a poseur or anything, but... Okay we're talkin' relationships here, not punk points, y'know, we're havin' a real heady-type conversation.

Personally, I'm a little undecided when it comes to meaningful involvement of the heart. (ootah) Relationships seem to plunge into the tar pit known as "love it, hate it, need it". I've gone out with a few people for fairly extended periods of time, however generally speaking, most of the romantic liaisons in which I've participated in have been of the cheap, tawdry fling variety. Generally speaking I've concluded that while both casual sex, and serious relationships have distinct advantages, and disadvantages; short of spending all your time surrounded baby German Sheppard puppies, most people are bound for misery.

With low-key one-off sex, you get, among other things, laid (obviously), and a temporary end to loneliness minus of course, any obligation outside of basic consideration of the other person's feelings. The downside of casual fucking includes: greater risks of disease, the dreaded 'you **LIKE** them while they just *like* you', and the geekiness of first time sex, (since neither of you know yet what the other one likes, much less looks like nekkid.) For me, a definite turn-off to casual sex is that I hate sleeping in the same room with other people. When I go out with someone it takes me forever to learn how to sleep in the same bed and get a decent night's sleep. Combine that with the malevolent she-beast I become when I don't get at least eight hours of sleep, the single-ist revolution looks less and less appealing. However, by making the other person leave within an hour or so of the deed, or by going home yourself, this problem too is easily rectified.

Relationships and monogamy. With familiarity comes a distinct comfort in seeing the old face day after day. For a person like myself who knows a million people, but has a hard time getting close to any of them, relationships provide sex, regular companionship, and a best friend. If you have a good relationship, your partner is still going to love you through greasy head colds, yeast infections, and a zillion other things that would rightfully disgust and annoy the fuck out of your pals. Love, such a glorious little blue bird of happiness, aaaahhhh... Monogamy, not the best choice politically, especially for most lusty young things, but absolutely necessary for the egos of 99% of humanity. A friend of mine and I were talking once and we both agreed that if we were to hypothetically sleep around on hypothetical partners while involved in hypothetical relationships it wouldn't lessen our hypothetical feelings toward said partner; but mind you, this was all hypothetical. Of course, our hypothetical partners better not try to pull that kind of shit on us. I suppose that made us sort of the Marie Antoinette's of love, "I want my cake and I'm gonna eat the whole damned thing too." This is also known as "What's good for the goose ain't always so good for the gander, especially if he doesn't want to become a gelding." Yeah, it's hella hypocritical, it's tweaked logic, it's dumb, it's this, it's that, and it's also the nature of humanity. I don't think that the drive for monogamy is genetic; I think it's a definitive outcome of over two thousand years of patriarchy. (No offense guys.) There's documentation of ancient cultures which were neither purely matriarchal or patriarchal; these societies practiced goddess - i.e. "earth mother" worship. The choosing of partners was up to the women since it was still thought that what the woman held between her legs held the power of life and was a pretty amazing thing. (As opposed to the twentieth century where a woman's crotch should smell of FDS scented baby powder, never be messy, and really shouldn't be talked about by nice people anyway.) There's a great book called "The Women's History" by some English author whose name escapes me, about the role women played in the evolution of human society. It's well researched, pithy, and chock full of information. You're guaranteed to learn a lot from it. However I digress.

"I've Got Those Ol' Tired Sheets Blues."

Does sexual familiarity eventually lead to boredom and is that the death knell for most relationships. I'll be the first to admit that I have the attention span of a small child, I get bored wicked quick, and at some point sex for me in most relationships does get boring. But you know, the thing is, while eventually you run out of ways to fuck, I've never reached that saturation point, I'm always chock full of ideas, I'm just usually too chicken shit to act upon them. That's no one's fault but my own. If I want the person I'm involved with to slap me around with a giant anaconda, then I have to put my money where my mouth is and make my wants clear. So unfortunately, my fantasy life tends to be a lot more exotic than my sex life, through no one's fault but my own. Personally I can't imagine how sex with someone doesn't become at best perfunctory with someone after a few years, and I suppose this is where affairs can come in handy. However I just don't think most folks can carry infidelity off with any sense of aplomb.

"Dear Miss Manners,

I am a twenty five year old male punk rocker, and I don't understand women. What is it they want from relationships? Do women really want to be liberated, or are they all looking to settle down and have babies, I'm so confused and no one can give me any good answers. What am I to do?"

signed , "Lonely in Lafayette."

Dear Lonely,

I don't think that there really are any real differences in what men and women want out of sex in love; I think the differences are in how we approach our desires. Women are raised to feel incomplete without a partner, and tend to spend more time verbalizing their loneliness. Men, on the other hand, are actually a lot more desperate than women and subsequently behave like starving wolves who lunge for the first piece of meat that comes their way. Always, of course, confusing the desire for a girlfriend with horniness, or whatever else it is that goes on in men's minds. Women, on the other hand, if given half a chance, will prattle on about biological clocks, men's fears of intimacy, and issues. Sheesh. They all deserve each other. When relationships end and come crashing to the ground faster than a flaming US Air jet (which all are destined to do), women tend to move on more quickly while most men moan and groan, licking their wounds, endlessly grumbling about how all women are "bitches" much longer than is socially tasteful. Next week: Punks who work in coffee shops, and how if you don't tip them, you really suck.

So anyway, the conclusion I'm sure you've all reached by now is that I'm a cranky old fart at age twenty-four, and will wind up being lonely and bitter. I hope that's not the case; love is a great thing, and I've seen my parent's relationship work out so well it's almost sickening. Hopefully with a background like that, when I finally figure out what I want out of relationships—be it serious, or casual—I'll be good at it. I think this was kind of a stupid topic for the zine, but on the other hand, I suppose the relationships we maintain with each other are almost as important as the history of Outo records in Japan and whether or not David Geffen is a nazi scum bag, but I'm just not too sure if Maximum is the forum for such a discussion, or if this is just an opportunity for people to air their dirty laundry and vendetta's. Who knows, who cares?

"Love'll get you like a case of anthrax/ and that's one thing I don't wanna catch." Until next time...

making new friends with REV. NØRB

...a grown man who resembles a gigantic grasshopper!!!

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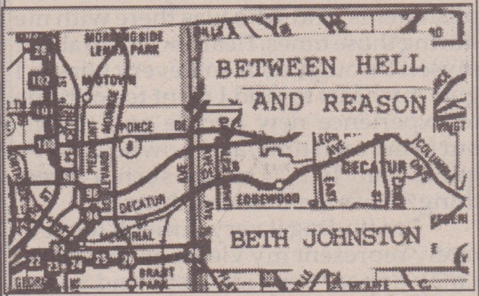
As of 12:43 PM CDT 10.6.94, i am officially deigning to not participate in this month's Suggested Columnar Theme of "Relationships." I mean, uh, gee, i'd really like to. I mean, really, really like to. That seems like, you know, very interesting subject matter. Very rock'n'roll. Quite hard-charging. Eminently appropriate. 'Cause, you know, that's what people pick up a magazine called MAXIMUM ROCKNROLL to read about: relationships. LIKE THE POOR, MISBEGOTTEN WRETCH IN THE STREET DOESN'T SPEND AN UNGODLY (UNGODLYLY?) DISPROPORTIONATE AMOUNT OF HIS TIME AND ENERGY THINKING ABOUT RELATIONSHIPS AS IT IS, HE NEEDS TO GET THE WHOLE SORRY MESS TRACKED INTO HIS ROCK MAGS AS WELL. Methinks not. I shan't participate. No need to egg these silly bastards on any further, they got enough trauma in their life as it is. BY GADFREY, ROCK'N'ROLL WAS INVENTED SO PEOPLE WOULDN'T HAVE TO SPEND ALL THEIR FREE TIME THINKING ABOUT RELATIONSHIPS, and I'M NOT THE GUY WHO'S GONNA UPSET THE MUSICAL SWEETART CART! By jingo, this is MAXIMUM ROCKNROLL, is it not? Well, what should we be doing when we enter this smudgy newsprint sanctum sanctorum? Should we devote EVEN MORE precious brainpower to the contemplation of The Relationship, or should we fucking ROCK and ROLL??? Tell it like it is, Jack: WE ARE GOING TO MOTHERFUCKING ROCK AND WE ARE GOING TO MOTHERFUCKING ROLL AND WOE BETIDE THE SUM' BITCH WHO TRIES TO SAY ANY DIFFERNT!!! I flatly refuse to further enbog the thought processees of the nation's youth in the ultimately futile and stoopid pursuit of Relationship Contemplation. Fuck it. We have bigger fish to bone. All one needs to know about relationships is that if you're involved in one, you're fucked. If you're not involved in one, you're kind of fucked, too — but at least in this case, the reason why you're fucked makes sense (i mean, through trial and error, i've found that walking around all day going "ARRGH! I'm miserable because i'm lonely and not getting any pussy!" is much better for one's blood pressure than walking around all day going "ARRGH! I'm miserable because i'm not lonely and i AM getting pussy!" Case #1 just feels right. It is the ground state of humanity; all other set-ups are, essentially, freaky deviations that will rob you of your sanity if you allow them to progress untreated. If you are currently involved in a relationship, SEEK HELP IMMEDIATELY). Anyway, i got a few ideas for this month's column that are FAR and AWAY mo' better than discussing relationships: The first topic involves how, as of 1:18 PM CDT 10.6.94, the Gibson Les Paul is once again THE coolest guitar for an aspiring twanger or plunker to twang or plunk upon. I think this is a good topic for scholarly rock'n'roll contemplation because, as you know, guitars are secretly big phallic symbols — and it is important for us pun krock he-men ("men" generically, devoid of actual implication of gender), as we cluster around this page, belching and farting and specifically not contemplating relationships, to send a clear and distinct message that WE ARE BIG, BRAWNY, STINKING SWAMP BUCKS with HUGE PROSTHETIC WOODIES who would SOONER PURCHASE SEASON TICKETS TO THE BALLET WITH OUR HARD-EARNED LAWN-MOWING MONEY than SPEND ANOTHER MINUTE OF OUR PRECIOUS FREE TIME contemplating this SISSY-ASS RELATIONSHIP SHIT to the wussbags who ARE contemplating this sissy-ass relationship shit. Further, at no extra charge (needless depletion of a fellow he-man's lawn-mowing money a crime against our ever-present manliness and all it stands for), i'd also like to toss in the bonus tangent of how, as of 1:32 PM CDT 10.6.94, anyone who has one of those tattoos that completely encircle the girth of any bodily appendage or peninsula (arm, leg, ankle, weiner, whatever) is a SQUARE, and should be treated as such. Look, mac, i'm sure that dorky barbed wire/bike chain/floral arrangement you got encircling your bicep seemed like a really good idea when you had it done. Unfortunately (for you), it is a good idea no longer. It's the mark of fuckin' Cain: anyone with a tattoo like that is a goddamn nerd, and we don't want you hanging around with us anymore until you get that shit taken care of. Get away from us! PARIAH ALERT! PARIAH (actually, i never liked Pariah. Didn't care for Parade, either. Like the Parasites, though. I guess that's PAR for the course. HAW HAW!) ALERT! How you remove the offending dermagraphic uncoolness beacon is your problem. I suggest amputation, so i hope you got it done on your left arm (methinks it would be a bitch trying to wield a cross-cut saw with the left hand as one attempted to sever the right arm, but i suppose it wouldn't be so bad once you got it started). If, for whatever reason, amputation ain't up your alley, you'd best waste no time picking up a sanding block and a ten-sheet pack of 60-grit cause i'm serious, you ain't hanging around with us until you rid yourself of the ink sphincter (actually, i have been secretly fascinated with the idea of getting an entire swastika armband tattooed on my arm. I mean, yes, there are four or five thousand reasons why this should not be done, to myself or to anyone. Unfortunately, in the back pantry of my mind, way back where the moralizing little green cricket in the top hat can't go, there remains that one really really persistent point in such a tattoo's favor: Goddammit anyway, it would look fuckin' RAD. Luckily, i am enough of a sell-out to realize that a lifetime of picking my teeth out of other folks' knuckles sort of offsets the joy i would have in breaking what i believe to be new conceptual ground in the dermagraphic realm, so i'm leaning more towards a small Monkees logo instead. I'll let you know how this all turns out. Uh, unless i actually wig out and pop for the armband. Then i'll probably say nothing and spend a lot of time wearing long-sleeve shirts at shows). Unfortunately, i'm not gonna have time to discuss either of these two salient points in depth this month. Nope, no time to duly annotate the shocking return of the Les Paul to the top of the Hipster Axe charts (you wanna know what rocketed the LP outta the crypt after almost fifteen years of rock'n'roll oblivion? Twas the cover of that Teengenerate split with the Screaming Bloody Mattresses or whoever it was. There she be, front'n'center: The Mighty Mighty Gibson Les Paul, undisputed Axe of The Seventies, rake of choice for the Almighty Ace Frehley, then Steve Jones, Mick Jones, and, if memory serves, even Old Man Thunders — thooming again with a torrent of visuo-sonic six-string glory in the hands of Spoon or Shank or Flip or whatever that guitar-playin' Nippomaniacal madman's name is, just as if the years 1980 thru 1993 (and the realization that THE FUCKIN' THINGS COST CLOSE TO A BILLION DOLLARS a piece) never happened. Fucking balls rad!!!). No time to further castigate those with the Wrong tattoos. No, i'm afraid all this worthy blather hasta get cut short this month, all on accounta NOW I HAFTA ANSWER MY FUCKING HATE MAIL INSTEAD. Yes, you heard me right: all these swell ideas must now BE SCRAPED OFF MY PLATE and FED TO THE DOG because SOME pH-UNBALANCED BUSYBODY besmirched my unsmirchability. This is bad. Very bad. Smirch the Rev, and you will FRY. At the onset of this columnistic gig, i made a semi-solemn vow that i was going to attempt to shy away from utilizing said column as a forum to respond to hate mail with, primarily because anyone who's ever written me hate mail has been such a stupid fucker that ripping them apart in print has been much like shooting fish in a barrel — it's fun for a while, but eventually people stop caring and things start to smell funny. Blasting crybaby dipshits is so easy (and tends to go over so well) that eventually all you wanna do is lambaste these fuckers. Sooner or later, the hate mail dries up and you're screwed — then you gotta go out of your way to try and piss people off enough that they pony up a new sacrificial lamb or two every so often, just so you have something to do. I figured once i started writing for this swank publication, i'd be up to my friggin' antler helmet in glorious hate mail (the lifeblood of the punk rock literary scene), and once i started responding to it in print i'd probably never do anything else but. Setting my sights higher (for no real reason i can think of), i vowed to publicly ignore the sure-to-be-impending torrent of huffily-stamped brickbats. I'll blow these fuckers right off, i will. Shockingly, the impending torrent never materialized. I had gotten far more hate mail from Green Bay stoner scum over Slayer reviews i had done in the stoopid local paper i work for than i had gotten from nose-out-of-joint MRR readers (the Satan Brigade eventually stopped writing me after their ringleader condemned me to "an endless cycle of rebirths" — i guess they figured they'd never come up with anything more vile than that, so they retired from active competition). When i finally did get some MRR Hate Chow, it was so stoopid that i knew i had made the right choice in ignoring it (well, come on, there's no way you can tell me that you think reaming some chick whose main bone of contention is that she's balls-out furious that you "kicked her out of the scene" because she buys Epitaph products is time well-spent, ya know?). UNTIL now. Until MRR printed that letter from Mimi of the curiously-entitled Aim Your Dick zine. It's your lucky day, dear. For reasons not completely clear, I ACTUALLY FEEL LIKE RESPONDING to YOU. I'm gonna pass along a few delicate comments on this ONE letter, this ONE time, and then, from here on in, all other detractors can merely burn in hell unacknowledged. The sudden re-emergence of the Gibson Les Paul ends what has been an almost decade-and-a-half-long run at the top for the Gibson SG. The SG was first brought to rock'n'roll prominence by the sainted Angus Young of AC/DC, who brought a maniacal, over-the-top frenzy to the instrument that would not even come close to being paralleled until the heyday of Black Flag's Greg Ginn, if even then (um, this is probably a REAL BAD time to get into this, but, as of 6:46 PM CDT, 10.6.94, anyone who does not own a copy of AC/DC's classic "Let There Be Rock" LP is a FAG [for this one time and this one time only, i do NOT mean "fag" in the context of a playground insult. I mean "fag" as in "homosexual." THAT'S RIGHT! THAT'S RIGHT! You can actually DISCERN A MAN'S SEXUAL PREFERENCE by his ownership or lack of ownership of AC/DC RECORDS! It's a proven fact!]. Much as i hate post-Bon Scott era AC/DC, and much as i associate the insipid "Highway To Hell" album with being the #1 Jock/Dirtball/Redneck blast-it-out-your-El-Camino-at-noon-hour album of my sophomore year of high school [i think i know the goddamn thing by heart just from hearing it booming from passing cars at lunch {"You Shook Me All Night Long" is a classic, tho}], it is my considered opinion that a shockingly strong case could be made for "Let There Be Rock" fulfilling the role of a candy-coated, souped-up, dumbed-down "Raw Power" for those of us who were too young to get into the Stooges in a timely fashion [scary thought: i was actually TOO YOUNG at one point in time to get into something! That's amazing!].). Yes, well, anyway DEAR, as of 6:56 PM CDT 10.6.94, i am NOT a fucking sexist; as of 6:56 PM CDT 10.6.94 i am NOT a fucking racist; and, since i'm up, as of 6:57 PM CDT 10.6.94 i am not a fucking homophobe either. Therefore, also as of 6:57 PM, anyone who thinks i'm any of the above can SUCK my FUCKING DICK (now, this is back to the standard form generic insult: no actual invitation to fellatio is implied or should be inferred; thank you). SUCK my FUCKING DICK, SUCK my FUCKING DICK, SUCK my FUCKING DICK. I hope this isn't going too quickly for you. I have been called a "sexist" more times than i care to count; probably more times than i can even count up to (as charged, i am a slavering, snorting, knuckle-dragging neanderthal whose male chauvinist pea-brain has trouble remembering what number comes after aleph-null). I have never, however, been called a "racist" before, although i'm sure that ill-timed brain-fart about the swastika armband tattoo is a step in the right/wrong direction for same (closest epithet to "racist" ever bestowed upon me happened over the course of a rather heated discussion on whether Jimi Hendrix sucked or not. I took the stance that he did [for the record, i have since reversed this stance. Much as it pains me to say it, "Are You Experienced?" is a great album. Please do not make a note that i said this], for, after all, he was kind of a hippie and he played a Fender Strat anyhow. My opponent in this debate then flew into a veritable tizzy, accusing me of being a [wait for it!] "cultural imperialist" on the grounds that i had a big record collection, but it was completely devoid of tuneage produced by People Of Color. Needless to say, insulting the depth and scope of a man's record collection is fightin' words: i leapt up and hotly insisted that i did fucking too have records by People Of Color in my collection. "Name two" screamed my opponent. "Bad Brains and Chuck Berry!" i hollered triumphantly. "THEY DON'T COUNT!!!" came the shrieked retort, and it was all pretty much downhill from there. I always found it nothing short of rib-splitting that a fucking upper-middle class white girl from suburban De Pere, Wisconsin, was qualified to pass judgement on the official Blackness Quotient of card-carryin' Folks Of Color from St. Louis and Washington, D.C., but, y'know, since i didn't own a Jimi Hendrix album i guess i didn't know what the fuck was up with the Afro-American Nation like SHE did [and, say — now that i think about it, she didn't have any Hendrix OR Bad Brains OR Chuck Berry records! I guess if you have a piddly-ass little record collection, you don't hafta stock it with cultural diversity. Only i do, because i am a bad person]). I kinda don't like it. That's not, however, why i'm breaking my own oath of office JUST THIS ONCE to respond to you, Meemster. The real problem i have with you is that, since you're a reasonably articulate person of gender and color (as opposed to a reasonably spastic, genderless, colorless, white hetero male oppressor such as myself) people seem to think you are an intelligent and well-intentioned, if overly touchy, human being. You are not. You are a whinin'-ass dumbshit, and you bug me. WHAT THE FUCK ARE YOU TALKING ABOUT??? CAN YOU FUCKING READ, OR DO YOU JUST PICK OUT THE WORDS YOU KNOW AND INVENT THE REST??? I mean, Mary-Mother-O-God, i wrote a fucking story about beating off at work and it was too fucking intricate for you to follow! Too cerebral a pilgrimage. Lost ya at the bakery. My column was "about how the Japanese men are plotting world domination by throwing white men 'their' women to fuck so that they wouldn't notice they were taking over the world"? Well, if this was so, MISS SMARTY PANTS, what the living breathing FUCK would i have been doing beating off at work then? Huh? Huh? I would've been fucking, not spanking it in the goddamn can, CORRECT??? You didn't follow ANYTHING! You didn't follow the plot thread about the Sperm Warp Technology, the suggested immunity precautions, NOTHIN'! You're a fucking MORON (Important Message To Today's Now Youth: In case nobody hipped you to this yet, whether a person is articulate or not often has little if any bearing on whether or not they are, in actuality, a dumbshit. If articulation = smarts, all those worthless albums by flat-out useless bands like Smashing Pumpkins and Verve that "hip" and "articulate" writers for dork mags like SPIN babble on so cleverly about would actually be worth listening to, which they are not. Anyone with half a brain playing these pieces o' crap would know enough to take the record off the stereo in the middle of the second song, cast it into the street, and go walk to the gas station for Twinkies or something instead. Somehow, these corp'rit rock critic types are too fucking dense to know these records suck, yet, by some bizarre, unfathomable, instinctual drive, they can actually emit a string of words and sentences that give off a fairly convincing illusion that they actually know what they are talking about. Method actors. Go figure)!! No, dear, there's no real crime in moronism, but you're also a moron who publicly equated my column with a KKK member at a cross burning (yeah, okay, i'll come clean: i'm really the Grand Imperial Poobah of a Secret Northeastern Wisconsin Racism Society called the Gu Glux Gein. We all dress in these blaze orange jumpsuits with deer tags on the back and we have these pointy orange hoods with snaps on them that can be rearranged into Elmer Fudd hats after the rallyin's done, and i get them northwoods Dairy State boys a-worked into a lather over them goddamn Japanese and their fiendish Sperm Warp Technology to the point where they're almost spittin' pure buck lure at the righteous indignation of it all. Then we go into town and burn a four-point rack in the front yard of someone who's got a Toyota in their driveway. Damn. Now i'm busted. I suppose Tim is gonna give my column to R.J. from Fishing Digest fanzine now that The Axe is certain). The Gibson SG made its presence felt in punk circles immediately, with Brian James of the Damned conspicuously donning one for the back cover of "Damned Damned Damned," the first UK punk LP. Two albums later, after James got the shoe for writing really shitty songs, his successor, Captain Sensible, was depicted in flagrant possession of an SG on the back of the band's unrivaled "Machine Gun Etiquette" LP. Well, geez, not to put too fine a point on it, but FUUUCCCKKK YOOOOUU!!! You don't fuckin' know me, you never fuckin' met me, you never talked to me or wrote to me or any other goddamn thing, and yet you presume to judge me a gol-dang racist on the basis of one ridiculous article which you were too fucking dopey to comprehend anyway? Again, methinks fuckin' not. "Racialized (sexual) desire is racist?" No it isn't. Fuck the fuck off. What the fuck do you know? You think your opinion on what's racist and what isn't means more than my opinion on what's racist and what's not because you're a person of gender and color and i'm a white male hetero oppressor??? The FUCK it does. Yeah, okay, fine: i dig Asian women on the whole (please...) because a lot of 'em have skinny legs and cute Mongolian eyefolds and keen hair (but none on their arms! Always an important consideration!). Big fuckin' whoop. I honestly could not give a shit less if you have a problem with this. Some guys like blonde chicks with big boobs. Some guys like Asian chicks with skinny legs. Some guys like white guys with hairy chests. Different types of bodily aesthetics ring the Boner Chimes in different people's brains and crotches. Who the fuck cares why? The problem that i have is that, simply because i admitted that Oriental women got me sorta hot'n'bothered, you have WRONGFULLY asserted that i thusly subscribe to every fucked-up racist stereotype any white male hetero oppressor has ever foisted upon a Person Of Gender And Color. Oh, i DO? And you know me THAT fucking well, huh? Pardon me, but i don't seem to remember the article reading like "so i'm beating off at work and i'm fantasizing about this hot Oriental chick with skinny legs and a svelte bikini area AND OH IT'S SO FUCKING BOSS HOW THEM ASIAN CHICKS WILL WALK FOUR STEPS BEHIND YA IN THE MALL AND GOD DAYAMN DOES SHE MAKES A MEAN CUP O' TEA AND EEGADS I LOVE HOW MY DOCILE FUCK-PET NEVER GIVES ME ANY SHIT AND IS WELL IN COMMAND OF THEM FUNKY ORIENTAL FUCKING SECRETS OF THE EAST OH GOD, I'M COMING! WAAAAK!!!", do you? No, in point of fact i don't seem to remember implying anything about the perceived personalities of Asian women, or any women for that matter. THERE WERE NO WOMEN IN MY ARTICLE! IT WAS ALL MAKE-BELIEVE, LIKE ON MISTER ROGERS!!! You got NO FUCKING CAUSE to pin this shit on me. Further, you apparently think i believe that "them Asian folks take themselves too seriously." I'm sorry, i wasn't even aware that that particular stereotype existed. I've actually been to this one wacky place called "China," which is, oddly enough, more-than-amply-stocked with Them Asian Folks — most of whom i thought were pretty much the most down-to-earth bastards on the face of the planet (of course, it's hard to get good 'n' pretentious in a country where standard restroom policy is B.Y.O.T.P.) (which, now that i think about it, really doesn't explain places like Wicker Park in Chicago) (Chicago is actually pretty cool, but right when you think you got the Bring Your Own Buttwipe thing dicked, they go 'n' up the ante to "Bring Your Own

BATHROOM" [the Subway store on Fullerton has 45¢ refills on 32 oz. fountain Diet Pepsis, but no bathroom. This would serve to explain why it smells so funny outside]). And i also apparently think that "all those 'Oriental' gals just want to please their man of the moment." Not hardly, MA'AM. All the "Oriental" (is this a bad word? Mom, am i going to Hell for swearing??) gals i know are so militantly chaste that if i even thought about them whilst whacking off, they'd know. They'd feel some sort of prurient quivering in their hymenal tympanis or something, and my ass would be in a king-size sling. Sorry, MA'AM, wrong stereotype (unsavory as this may seem, i actually try to judge people from what i experience of them in real life . I know, i know — i should watch more TV so i can keep track of the proper stereotypes. I apologize for my cultural illiteracy).I didn't propagate the racial stereotypes here. You did. YOU assumed that i thought all this shit just because i'm a white male hetero oppressor and you're not. YOU propagated racist, sexist stereotypes of white male hetero oppressors AND racist, sexist stereotypes of Asians. YOU made the incorrect assumptions! YOU made the racially-motivated generalizations! YOU made the fucking sensationalistic propagandesque hate speeches with all your yakking about "snot-nosed white assholes beating up queers, black, Jews, women, whoever, 'for fun'." YOU are the fucking RACIST! YOU are the fucking SEXIST! YOU are the fucking BIG MEAN SHITHEAD!!! YOU, YOU, YOU (in highly technical psychological lingo, this is referred to as the "I'm OK — You're a Big Fuckhead" syndrome)!!! The end of the SG's run at the top came after the instrument became too strongly associated with the infernal fretboard majesty of head Didjit Rick "Satan" Sims, thusly casting a pall of Rick Sims Wannabeeism upon other SG users. And LAST but hardly fucking LEAST, there is the matter of your letter's final paragraph, wherein you rant and rave (kind of like me, but even stupider) about how i and others of my ilk so cruelly toss the tag of "uptight, reactionary, anti-sex bitch" your way when you don't wanna fuck us. Now, maybe i'm missing the boat entirely here. Maybe i got konked in the head with a Gibson SG and spaced this part out, so please, MA'AM, refresh my memory: WHEN EXACTLY DID I SAY I WANTED TO FUCK YOU??? I'm sorry, i just don't FOR THE MOTHERFUCKING LIFE OF ME seem to remember extending the invitation. How exactly was it phrased? Did i drive by in my jacked-up Ford Escort, knuckles dragging, KC lights a-twinkling (or whatever it is they do), braying "Hey, Swinging Saigon Siren, i'll be back to pick you up later" thru my Mr. Microphone? Did i bonk you on the head with a trash can lid in an alley, hollering "ME WANT FUCK, BITCH"? Did i cozy up to you at ringside at a wrestling match, muttering sweet nothings about "climbing Space Mountain?" I don't believe i did. I don't believe i ever said anything about us fucking. You think that just because i implied there's a good chance i might find you attractive that i automatically wanna hop on the Futon Of Love with you for a whirlwind night of messy intimate contact? Duh-REAM! Wake up and smell the Lipton Sugar Free Iced Tea with Lemon, MA'AM, this is the nineties: you're not allowed to have thoughts like that any more. Is she? Men? Women? C'mon, back me up on this! SHE IS NOT! By popular demand, she is no longer allowed to assume i wanna lay her just because i might find her sexy (although, since her self-description as being "humorless" was so on-the-money, it'd be hard to assume that she was only being sarcastic when she called herself "ugly")! Why, she seems like she could be the type who'd brutally rape me and later claim i was "asking for it" because i once admitted i thought Asian girls were "hot." THEREFORE, not only is she a sexist and a racist, but a potential rapist as well. My mother told me i should not associate with people like yourself, Mimi, so i'm afraid i can't see you any more. Puberty rules. Go buy an AC/DC album and get the fuck out of my life.

P.S. Aim your own dick — you ain't getting any offa me!



BETWEEN HELL AND REASON

BETH JOHNSTON

Rich told me this story a few months ago. A 40-ish businesswoman had come into the restaurant where he worked and slipped him her hotel room and phone numbers as she paid for her meal. She flashed him one of those coy yet knowing smiles of someone comfortable with her sexuality. He told her "No thanks. I'm not interested," and handed back the slip of paper. Although I'm glad my husband wasn't interested in accepting an attractive woman's proposition, I understand that I had no impact or control on the situation. But it feels good to say that I don't worry about it.

We've been married nearly 5 years and we both believe strongly in monogamy. That's why we got married. We knew we wanted to merge our lives, and our relationship has made us greater than the mere sum of two parts. We only want to have sex with each other because anything else would betray the trust we've worked so hard to build, and would weaken our bond. For us, monogamy isn't just a rule of the game, it's the only game we want to play. I've taken enough graduate level sociology classes to know that monogamy is an entirely constructed notion. In other words, man dreamed that one up all by himself. It's not a law of nature. People are inherently communal, and single-sex partner relationships came out of the rise of patriarchal religion, as wives were seen as another form of property. But even though the idea of monogamy and the condemnation of adultery is the hallmark of narrow Puritan views on sex, it's not an inherently flawed idea. It works well for us. I just don't believe every couple can adhere to it, or will even want to adhere to it. The promise of being faithful requires a self knowledge I won't even attempt to describe, as well as a deep understanding of each other. Rich and I knew and valued each other well enough that we agreed that being monogamous is completely desirable and attainable for us. And after nearly 5 years of growing and changing both individually and separately, we clung to it to get us through the hard times. It's the thing that probably kept us from destroying our relationship during particularly bad fights, or when we faced stressful situations. We both understand that, ultimately, we don't want to get involved sexually with other people because it would make a mockery of all the time, life, and effort we've invested in us .

I guess it is incongruous to put such value on monogamy, as traditional as that sounds, especially considering that our lifestyle is anything but traditional. We pay no attention to traditional gender roles, and we've tried to create habits to face our particular reality. We've tried to make our roles as interchangeable as possible. That's why Rich does laundry and I take care of finances. Or he cooks and does dishes because I work for weeks at a time with no days off. My mom laughingly called us a modern 90's couple once, and we kind of like the way that sounded. We also go out more than most single people, and we have no desire to reproduce, which belies the boring dullness that my description of monogamy implies. It may be a large part of our foundation, but it's only a facet of our relationship. It's definitely an added bonus that we like the same music, read the same types of books, and follow most of the same bands. We understand that being married makes us a bit of an oddity, at least in the punk scene. John and Exene of X have always been our heroes, even though they split up before we met. In magazine interviews, they spoke about how their marriage completely contradicted the singles-oriented punk scene then, and how harsh the criticism was. I've kept all those articles, because we feel an odd sort of kinship with them. It's no easier or more acceptable now to be married punks, even with the hordes of squares/ normals pouring into our territory with their mainstream ideas.

Punk has paid lip service to every PC ism in the world, but has remained stagnant to the notion of committed or monogamous relationships. The reason punk opinions haven't changed is probably due to the youth of its participants. The faces change so quickly, as punk is usually a brief phase for so many kids, that the collective beliefs remain untouched. Marriage, monogamy, or committed relationships aren't reality to the average 16 to-18 year old, and by the time they are fathomable, most have already dropped punk and rejoined the ranks of the mainstream. So in the final analysis, I would argue that our committed, monogamous marriage isn't traditional in the family-values sense of the word. And at the same time, our upholding the basic tenets of monogamy and marriage actually flies in the face of stereotypical nihilistic punk behavior. Considering that punk is the counter culture with which we identify, and considering punk's characteristic lack of faith in relationships, aren't we actually pioneering new territory? And since going against the grain is the bedrock of punk, we feel that what we're doing is perfectly in keeping with the fuck you attitude of punk rock.

Jaded At Ten
Sarah Zimmerman

Seeing as though I just recently had a fairly tragic breakup with one of the most significant loves of my life, I feel like the last person who should be talking about love and relationships. Not that I don't believe in it; I do. I am just doubting the kind of grasp I can give this material at this stage of the game. In fact, you should probably just skip this column this month.

Ah, you're a glutton for punishment, huh? Ok, then, here's my take on it all: I believe in monogamy, simply because of my lifestyle. I am too busy to juggle many people, especially the trials and tribulations that accompany multiple relationships. I don't think there's anything wrong with them, and I often wish I could make some more time and space to experience them, but it doesn't work that way for me. Every time I have tried it, it ended in hurt feelings due to unbalanced levels of emotion and attraction. I've found that when I just want to hang out and have fun without serious intentions, that's when other people get more interested. I usually want to see multiple people so as to avoid any attachments, most often times because I need to distance myself from a painful breakup. I end up feeling more fucked up when the people I don't want to fall for me do, and the person I do love doesn't want me. Life is fun that way.

I don't want to give the wrong impression here: I have been extremely lucky. I have not only had incredibly strong, passionate loves, but I have also been able to maintain very close friendships with those amazing people. That, I feel is the best gift. I have been with people who cared enough about me to stretch the boundaries of our relationship, and have let it evolve into lifelong friendships.

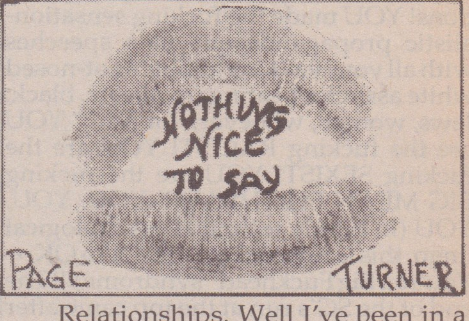
I haven't found any indications in my past that I will ever find one person who will be by my side forever. In all honesty, that doesn't really appeal to me. I was inspired recently by Emma Goldman who had many lovers in her life, one at a time, but all intense and rewarding. I want to look back on my life and see it in terms of my own accomplishments, and who was there with me during those times. I learn so much about myself through each and every person I give my heart to, and I want to continue to experience new people and things, but in my own time, at my own pace. (To quote Joan Jett: "I'm not such a sweet thing/ I wanna do everything!!)

I'm finding it very difficult to accurately represent my views on this issue. I may appear very idealistic and naive, but don't be fooled. I don't have a lot of trust in me; I've been burnt too many times to count. But, it has made me understand more about how much shit I can take and give out, and all that pain gave me a thicker skin. I've learned to only give to those who have proven their worth.

I do know that some of my most important relationships right now are with my 'homegirls'. As the saying goes, "Guys come and go, but your girlfriends are forever!". They keep me strong, they call me on my shit, they warn me of impending doom that I can't see, and they love me. And I love them. Nothing beats a night spent with the girls. I am truly blessed with a wonderful group of friends who are supportive to the grave and completely uncompetitive. It's so much healthier for me to run into the arms of my 'homegirls' when I feel weak, than for me to run into the arms of some guy for reaffirmation. Plus, girls know exactly what to say to make everything better! I'm blabbering because two of my 'hons' are gone away on trips (come home soon, Katcha and Marian!!). But, I haven't freaked yet because I still have Branwyn, Karen, Ayn, Jen and Chewy around when I need them.

I believe that any kind of relationship can work through honesty, respect, effort and love. But there are times when that isn't enough, and that's the neon sign that says "exit". I've always found that its best to leave while feelings are still good, that way a friendship can eventually develop after time outs have called, and we've retreated to our separate corners. And I know that self-respect is the only thing a person has, so don't let anyone strip you of it. Generosity is not always a virtue.

Love is weird. People talk about it, think about it, sing about it, write about it, do it, but can't really get it right. I have no answers. Like everyone, I stumble through it and hope I don't make a fool of myself. And hope for some life-affirming experiences along the way.



Relationships. Well I've been in a few, but I'm only 24 so I guess I'm still an amateur. I've had my heart ripped out and stomped flat. I've even crushed a few in my day, such is life. Inevitably you'll hurt and be hurt. Remember, *love without anger isn't love at all.* To talk about relationships is a tuffie - I tend to be ambivalent about them, the grass always seems greener... But lettuce try to discover the meaning of "relationship" through careful analysis of its root words.

Re-la: 1. a situation where I pass on to you what someone else passed on to me, and you go on to pass it to someone else, e.g.: cumbersome emotional baggage, and STD, a hankerin for latex undies. 2. Re-lay: to have sex with your ex [a tasty concept, but not recommended].

Tion: pronounced shun: to turn away; syn.: dumped, bagged, dropped, unloaded, let go, given the old heave-ho.

Ship: 1. a vessel (see alchemical definition) 2. the quasi-mystical, (definitely mysterious) physical and emotional space where two people relate;

to jump ship is to end this coupling.

I don't particularly want to talk about my "love life" (whatever that is), besides most of the stories are embarrassing and I come out looking bad. Instead I will relate to you a most perilous tale of love and horror recently conveyed to me by my friend. Note: I don't actually have a friend, I'm just using that tired old sitcom set up, you know the one - you pretend it's your "friend" in all the loser situations you find yourself stuck in, when of course everyone (BUT YOU!) knows that it could only happen to you.

So my friend, uh...Vulva once found herself in a situation that only a man could possibly enjoy: she was trapped in a car filled with people she'd had sex with. (It was a small car). Well they had all been her lovers, but no love or bodily fluids were necessarily exchanged. Love and sex are not mutually exclusive, nor mutually inclusive, however the former is elusive (illusive?) and the latter, well results are inconclusive. Factola #237: sex is NOT better with someone you love (necessarily); sex is better with someone who knows what they're doing. Love is ephemeral, but good sex lasts a lifetime. That good sex only comes in the context of a love relationship &/or marriage is a myth (anyone will tell you that you can have perfectly good sex with a stranger) perpetrated by religious nutters who've never had good sex anyway.

Anyway, Vulva's there in the passenger seat surrounded by her bevy of boy-toys, her flock of fuckees, thinking random thoughts... *isn'tthisstreetoneway?sohollywoodmadeamovieaboutedwoodstarringjohnnydeppeddywooddollywoodvulvawoodvulvashouldhowmuchdeppwouldedwooddeppifedwoodcoulddeppwoodiditurnoffthecurlingiron?fucketyfuckfuck...EVERYONEINTHISCARHASSEENMENAKED!!*

Vulva wondered if the three boys in the car had also realized this. Alarmed, she searched their faces for signs of suppressed mirth and knowing grins. They all smiled slyly back at her. No one talked, the silence was marred only by a barely audible buzz that hummed in her ears. Vulva, on the brink of frenzy, imagined the buzz to be the whispered thoughts of the three boys burning in her ear, and they were all thinking one thought, "Vulva - YOU SLUT!"

The psycho-sexual energy in the car was so powerful that in one unnatural surge the fabric of reality as we know it was torn. Unleashed in this awesome moment was some weird id-monster that manifest itself in actuality by imposing some very strange conditions on poor Vulva and company...

Suddenly Vulva found herself naked. She was additionally shocked to find the other passenger similarly defrocked. The driver, also her hombre de la hora, Jellyfins, [Note: all names have been changed to protect the indecent] was tall and thin (as was his flagpole, which she noticed was flying at half mast). Vulva then made an unusual but pretty darn nifty discovery: if she stared into Jellyfins third eye (located at the tip of his *second* head) she could read his mind. She gasped audibly when she discovered that he too could see her naked. Vulva sunk low into her seat, her sticky naked flesh squeaking on the leather. If he stared into Vulva's vulva could he read her thoughts?! (Probably not considering most men couldn't read a woman's thoughts if her head was a teleprompter, and only few men would even try). "*shessleptwitheveryoneinthiscarshessleptwitheveryoneinthiscarshesslept...*" was repeating endlessly through his head like a mantra. He seemed to be in some kind of trance. Occasionally his face reddened and his flagpole wavered - but he seemed only fleetingly aware of the nudity of his back seat passengers. The car continued barreling along this hiccup on the space-time continuum while Vulva turned her investigation to the boys in the backseat.

Directly behind Jellyfins sat Dick Dick, the man who taught Vulva that its not the size of the boat that matters, but the oceans of motion lotion.

There lounged Mr. Dick Dick with a bemused, shit-eatin grin on his face. He had never been Vulva's beau in any official capacity, but a friend before, during, and somehow even after their sexcapade. But Vulva had learned her lesson: **don't fuck your friends**.

"She's slept with everyone in this car. Haha, I bet she's dying. I wonder if Jellyfins knows...wow, her boobs have shrunk"

"Even Dick Dick can see me naked! And hey- he's being critical! Fool!" Vulva made a mental note to get him back for his blasphemy later, but presently she sunk even lower in her seat until the seat belt was choking her neck. Over her right shoulder she could see Looger in her peripheral vision. Vulva and Looger had one of those roller coaster relationships, the kind that you are prevented from leaving only by the power of centrifugal force and momentum. The only way out of one of these is to throw yourself overboard on the downslide and hope your fall is cushioned by landing on a friend or two. (At this time Vulva would like to thank Patty and Sage). Once ended do not attempt to re-new, re-run, or *re-lay* this ride. Heed this warning for if you do not you will surely perish - or at least be bummed out for a while.

When Vulva entered the mind of Looger she found he had only secondary thoughts of his fellow passengers in this orgy hell-car. They were like the background noise to the thought preoccupying his mind: he had an Offspring tune stuck in his head. It might have been several different songs, Vulva couldn't tell, but it was the only thought for miles around in the vast chasm of his mind. Creepy.

After what seemed like eons but in reality was mere minutes they landed in front of the Mexican restaurant where cheap plentiful margaritas beckoned to them from inside. With astronomical precision they swung all four doors open at once, severing the cosmic bonds to the bad karma monster that had been feasting on their nervous energy. It was sucked back into the dimension from whence it came. Vulva and her three lovers emerged from the car clothed and no one spoke about what had taken place.

Final Note: It wasn't until Vulva undressed later that night that she noticed she had somehow ended up in Looger's boxer shorts. Who had her panties?! (As it turns out no other passengers found themselves in Vulva's underwear, or in their own. Johnny Depp, however, awoke the next morning with Vulva's latex undies stuck in his mouth. And I offer up to you this evidence of cosmic justice: Vulva, having forgotten to take revenge on Dick Dick for the shrunken breast comment, was strangely avenged when he awoke the next morning with Johnny Depp's tightie-whities shoved in his mouth. [Now if all Republicans develop anal fissures {or any other rectal disorder} then I'll truly believe that there must be some kind of divine presence.])

So that is my story, ah, Vulva's story. Perhaps relationships are archaic and have outlived their social usefulness. Maybe we are better at being loners, only sporadically shacking up with those we find momentarily arousing. If you still believe in true love and soul mates and all that crap then YOU are archaic and have outlived your usefulness. Don't get married unless you will receive a lot of money in the form of school loans and gift certificates. Always use a condom with plenty of non-oil based lubricants (if yer guy don't wanna wear the glove then you tell him—IF YOU WANT TO HUMP FIND A CAMEL. RUBBERS ARE A GIRLS BEST FRIEND.)

Finally, although Looger, Dick Dick, and Jellyfins are but anonymous names to you, they will recognize themselves, and I hope they remember that humor is a very important facet of any human relationship- but fuck 'em if they can't take a joke.

BEN WEASEL
vs.
THE WORLD

Ank Lincolns

I really like when our esteemed editor makes suggestions for our columns. "It's a theme issue," he tells us eagerly, as if anybody but a handful will actually stick to his theme. You know the theme this time (unless by some miracle I've been placed first in the columns section two months in a row). We're talking about relationships. Mr. Y posed many interesting questions for us to address. I probably won't address them. I've got my own agenda.

To begin with, coming from a heterosexual male perspective (I.E. THE RULERS OF THE UNIVERSE AND OPPRESSORS OF MINORITIES), if you're wondering whether or not you have the ability to maintain a healthy, loving relationship, there's only one question you gotta ask yourself: Who would I date if I had to choose between Betty Cooper and Veronica Lodge?

I know what you're thinking. You're thinking that this is merely a ham-handed attempt to plug my new band, THE RIVERDALES. It's not. I don't even know if we're gonna keep that name. We may decide to call ourselves the FALLOPIAN TROOPS or the GODLESS HINIES. Believe me, I'm just talking about Betty and Veronica. Be honest with yourself. If you had to pick one as a girlfriend, who would you choose? Now don't try telling yourself that Veronica is better looking than Betty or vice versa. They look exactly the same (for validation, check out the episode in which Betty agrees to take Veronica's place at some ball 'cause Ronnie has to go visit her sick aunt. Betty slips on the black wig and ya can't tell the two apart. By the way, it turns out that the ball was a piece of shit and Ronnie was just getting rid of Bets so she could go off into the bushes with Archie. Betty gets even by somehow finagaling her way onto tv with the President of Kuwait or some fucking thing - my point is, Veronica is a Grade-A CUNT. No, actually my point is that they look the same, aside from hair color). We're talking about what you're attracted to here. Think about it. Veronica? Well, she's loaded. But she treats ya like a jerk. Yeah, she can fuck like a wildebeaste and you'll look cool on the town with her, but is she gonna be schtupping Reggie or Moose the second your back is turned? Sure, she's the exciting, slutty woman that can suck your dick like a Hoover, but unless you pick the down-to-earth, fun, wholesome Betty, you are not ready for a relationship. You see, Betty might not be the vixen that Veronica is but being a decent, intelligent, caring person, she'll be willing to learn how to fuck like an animal. Plus, she'll be devoted.

Sex is the number one most important part of a relationship. If you ain't gettin' yer rocks off on a regular basis, you're sunk. If your girlfriend does not fuck you until you're nothing but a melted, pathetic, quivering piece of flesh in the corner of the room, you've got the wrong girl. Trust me here. I've been in what we call a monogamous relationship for eight years. EIGHT fucking YEARS!!! I know the importance of fucking in a long term relationship. When we fight, the fight is officially over when we've both had a satisying orgasm or three and are sharing a tasty Kool on the kitchen floor. Chicken soup is nice when you're sick, but a big, wet blowjob is even nicer. I like football as much as the next guy, but what good is football without a quickie on the couch during halftime?

Now, rather than answer the many questions posed by my inquisitive editor ("Are people too unstable to be traditional?" "Is love possession?"), I will answer the two questions concerning relationships that I hear the most often (and they happen to be ones that I ask myself quite often as well).

Question number one: WHY DO NICE GIRLS ALWAYS SEEM TO GO FOR COMPLETE ASSHOLES WHO TREAT THEM TERRIBLY AND BREAK THEIR HEARTS INSTEAD OF GOING FOR NICE, CARING, SWELL FELLAS?

This question can't be answered without offering up a quick disclaimer. WHAT I AM ABOUT TO TELL YOU DOES NOT APPLY TO ALL MEMBERS OF THE HUMAN FEMALE SPECIES. IT ONLY APPLIES TO MOST OF THEM! Okay? Okay!

It's simple. Most girls turn fucking stupid when their juices start flowing. They want a radical, slightly dangerous sort of guy. Sometimes they're on some weird sort of daddy trip. Other times, they're just at that strange age between 18 and 22 when they decide to go completely fucking insane for a while (Boys, on the other hand, tend to stay slightly insane for most of their lives - they spread it out evenly so it doesn't build up and make everyone around them feel like calling the men in the white coats). But whatever the reason, if you know a nice girl who continually ends up with a scumbag who treats her poorly, it's because THAT'S WHAT SHE WANTS. Sorry, feminists and other leftist scum - if they didn't want an asshole for a boyfriend, they wouldn't keep choosing assholes for boyfriends. You don't need a Phd. in psychology to figure that one out. Some girls LIKE being treated like dogshit. Don't ask me why and don't blame me for being the bearer of bad news but ask anybody who's not legally blind and they'll tell you of at least a few girls they know who are afflicted with this disease. My advice? Fuck 'em (please don't take that literally, you ignoramus, you).

The number two question is WHY DO I GET SO TURNED ON BY THE IDEA OF FUCKING TWO GIRLS AT ONCE? At least that's how the question is usually phrased, even though it's physically impossible to fuck two girls at once (trust me, dumb-ass, I've tried!). What people mean when they ask that question is why is it such a big deal to them to get two girls into bed, particularly if the girls are lapping each other's muffs like dogs in heat. I can't answer that question for you, I can only answer it for me. I am blessed with a girlfriend who likes pussy as much as I do. This means that on occasion I am lucky enough to find myself in the very situation which I described above in the form of a question. For one thing, it's nice to watch other people fuck. That's why the makers of porn flicks rake in over 500 million dollars a year in this country alone. But, being a heterosexual male means you are afflicted with the disease of patriarchal jealousy - you don't wanna see some mook fucking your widdle wuv biscuit. BUT, if another widdle biscuit is fucking YOUR widdle biscuit, that's okay. As long as you get a shot, too.

I know this talk may be too much for your innocent minds. I realize that if I wanna get two girls into my bed more often, I'd be better off describing all this as if it were a spiritual, lovely thing. It may very well be a spiritual, lovely thing. But I don't lie to you and the truth is it makes my dick hard and if I tell you that there's something more important involved, I'd be a liar.

Of course I love my girlfriend. But Weasel, you ask me, what's love? I've heard it called a combination of companionship, trust and physical attraction. I guess that's good enough for me. I can't explain what it is - it's like punk; don't ask me for a definition, but I know it when I see it (or in the case of love, FEEL it, but I really don't wanna get mushy here...).

Anyway, it's nice to be able to fuck a different girl every once in a while without having to cheat and setting off the guilt mechanism that is entrenched in my brain. I like to live guilt-free. I'm in the perfect situation. I like all kinds of girls. My GIRLFRIEND is way more picky about girls than I am. I like really skinny girls and sorta chubby girls. I like girls with huge tits and girls with flat chests. I like sleazy looking girls and prom queen looking girls. I like girls of all races and religions. I am an equal opportunity fucker. Much more important to me than looks is the issue of sex. Does she know what she's doing in bed? If she does, then nine out of ten, she's a-ok in my book.

Naturally, when you're fucking people who aren't part of your eight year relationship, the issue of rubbers comes up. Nothing (except maybe disrobing in front of a large crowd of punks while on stage) makes my dick shrivel up and almost crawl back inside my body more than the sight of a rubber. Our editor asks us if relationships are a necessary evil. No, RUBBERS are a necessary evil (allow me to sidetrack here. I was shopping for rubbers just last week and once again I ran across these extra-large sized rubbers which I believe are called Magnum's [for the man with the huge dork]. I think they're made by Trojan [which is an awful company that makes terrible rubbers - you will never catch me with a Trojan in my pocket]. As anyone who ever saw Screeching Weasel on a bad night can testify, I do not have a particularly large doniker [though it definitely has character; it leans off to the left like a funky banana or a misguided missile]. Anyway, I'm sure that most of the jerks who buy these hefty-sized rubbers are Millimeter-Peters who just want the chick at the counter to think they have enormous peckers, but what about the occasional joe with an absolutely huge member? Where the fuck does he put that thing? Does it swing around like a baseball bat between his legs when he showers? Do women fear it? Do men envy it? Has this large-dicked fellow considered a penis reduction? I haven't worried about my penis size since the seventh grade but such a man would surely cause me to hang my head in shame, while his head hung in glory. Christ this is stupid. How do I get out of these parantheses? Help, I'm trapped in a flesh-colored cock-digression and I can't find my way out!!!). A girl who's good in bed can make the use of a rubber a little less annoying, but a plastic bag on your dick is a plastic bag on your dick no matter which way you slice it (insert Bobbit pun here). If I must use a rubber, I use the unlubricated kind. Lubricated rubbers are for people who fuck with the lights out. No sir, if I'm using a rubber it's gonna be dry because I might just decide to pull out and perform a death-defying act of cunnilingus (this word is not in my spell-checker or my dictionary so I apologize if I've misspelled it - I usually just say "EATING PUSSY"). Though I am certainly not the world's greatest muff-diver, I strive for quality. If you wanna keep your girl happy, you better learn how to eat pussy, pal.

For me, it's not a problem. Assuming the girl isn't menstruating or hasn't bathed in a few days, the smell and taste are both nice. I DO NOT LIKE pubic hair in my mouth which is why I prefer eating a pussy that has been shaved at least up to the general clitoral region (why do ya think porn stars do it???). But whatever the hair situation may be, if you don't wanna eat pussy, you'd better resign yourself to many years of jacking off.

My god, I'm sorry. I've been rambling on about sex for three pages now and I'm usually the Hunter Thompson of punkland when it comes to sex - I JUST DON'T WRITE ABOUT IT.

Maybe I should take some of Tim's balls (pun very much intended) and run with them. How do emotional/sexual expectations play out in reality? Are relationships a constructive concept? Um, I'm sorry. I'm not from the west coast. I don't ask or answer questions like that. I like to fuck. How's that for an answer? Seriously, if you want a relationship to last, make sure you treat the other person right. Make sure you FUCK 'em right. And make sure you like being around 'em more than anyone else. If you do, you'll be okay.

THE FOLLOWING IS A SERIES OF UNPAID ADVERTISEMENTS!

1. For those of you too dim to have noticed in the past, I do not restrict my writing to this magazine. I do my own fanzine called Panic Button. Because I am lazy I only do an issue about once every eight months. That time has come. I have a new issue out. There's a lot of stuff in it which I could describe but I won't cause A. I have an ad in this issue of MRR which describes it and B. it's really just a series of long columns like the one you just read (though I don't write about sex). In this particular issue, there's also a very funny piece by Rev. Norb about baseball in addition to my usual stuff. BUT I NO LONGER SELL MY OWN FANZINE. You can ONLY get it by one of two ways: 1. Find a cool store that carries it (don't bother - most stores don't carry it. For some reason, most distributors and stores have a problem with taking forty pages of my opinions and placing them on a shelf for sale). 2. Send $2.00 to AK PRESS/ P.O. BOX 40682/ SAN FRANCISCO CA/ 94140-0682, but that price is only good for North Americans. If you're a European, you can order it from AK PRESS in Scotland (check my ad for the address and prices). If you're from somwhere else, add a buck or two to your $2.00 when you send your order to AK/S.F.

2. I'm putting together a compilation of rare and unreleased Screeching Weasel tracks for Lookout. One of the things I wanna do is to put a collage of photos showing people with Screeching Weasel tattoos on the insert. Since I've seen at least four or five, I'm hoping that there are more and that if you possess such a tattoo, you'll send me a clear, black and white photo of it. You can reach me at P.O. Box 66722/ Chicago IL/ 60666-0722. If I use your photo, you'll get a free copy of the album when it's released and I'll buy or make you dinner if you're ever in Chicago.

3. I know there was a band called the Riverdells. I know there's a band on Giant called Riverdale. But I'm a huge fan of Archie comics and I really really really wanna use the name The Riverdales. Hopefully, everything will work out and you'll see a Riverdales album out on Lookout next spring. Whether we keep the name or not, rest assured that I will plug my band at least half as much as some of the other columnists plug theirs.

4. If you're looking to buy punk rock records through the mail, Underground Medicine is your best bet. Jim doesn't carry a wide variety of music - he carries punk. He fills his orders quickly and his prices are reasonable. Jim usually runs ads in MRR, but if you want a catalog I'm sure he'd send you one if you send him an S.A.S.E. Write to UNDERGROUND MEDICINE/ P.O. BOX 286/ MILFORD CT/ 06460.

5. If you write me and you don't get a response, it's for one of several reasons. A. You spend half your letter telling me you're not gonna kiss my ass and the other half kissing my ass. B. You start your letter off by telling me that you don't agree with everything I say. I already KNOW that. If you agreed with everything I said, you'd already be a member of my cult. C. You're an idiot. D. You're a BORING idiot. E. You're asking for free stuff. F. I just don't like you and G. I'm a big-shot rock star who's too busy counting his money to respond to you peons. Instead of writing back and bitching about how I didn't answer your letter, please pick one of the above reasons and use it as a response. Thank you, fuck you and goodnight.

ATTITUDE FAIRIE

Mercedes

If I didn't have all this passion,
I'd be an angel...

Relationships are the epitome of punk; chaotic, anarchic and nihilistic...

Relationships. I'm clueless. Worse yet, I've just realized it. I had always thought that I had a pretty good idea of what relationships were about—what they could be or should be—but after trying to come up with something true and meaningful to share with you, I've found that I've been driving while blind this whole time and that anything I believed to be true about "relationships" in general was only true to a specific relationship and even then subject to exceptions, and by the time I had gotten to the bottom line I had to admit that I know *nothing*, but *believe* in quite a bit. Here I was, about to dive head first into a topic that the best minds in the world have addressed throughout the centuries, a subject which the greatest philosophers weren't as foolish as to address publicly (or privately for that matter—weren't they mostly single?). And it's depressing to realize that the most spiritually enlightened humans shun all earthly ties and notions of commitment except, that is, for their union with the Supreme deity, who promises them "unconditional" love and who could compete with that?

We, the less than holy, could each fill a library with all the things that we *don't* know about relationships. The bookstores are jam packed with books claiming to hold all the answers to achieving that perfect match, everything from "Men Who Hate Women and the Women Who Love Them" to plain old "Women Who Love Too Much." And we try to believe that someone—anyone has it all figured out. But that's only wishful thinking. No one really has the answers. Women have passed on advice and pearls of wisdom regarding relationships from generation to generation.

Talking about males is part of what females do—its a social activity learned at an early age. Conversely, boys are lead to believe that men don't talk about such matters, it's not their field of expertise, and so they sought the advice of their mothers and sisters—any close *female*, as it was assumed/implied that we had some empirical knowledge about these things. (Barbie had Ken, but GI Joe had only his Kung-Fu grip.) This has led to the assumption, still held by many today, that women have an advantage over men, that as a gender we possess some secret knowledge or built-in capability that makes us superior in matters of the heart and hence, more than just a little bit scary.

Well, I am here to tell you all—Boys and Girls—IT'S NOT TRUE! None of it. NOBODY GETS IT!! Things your mother told you—false. Those articles you've read—bullshit. Advice you got from your sister—worthless. All those romance novels, soap operas and movies—pure crap. Anything that you *think* you *know* about relationships won't hold water and the best we can do is come up with some broad generalizations that don't really mean fuck-all and only serve to prevent us from coming face to face with the truth—Relationships are an individual experience (as different as fingerprints), constantly changing, unpredictable, and largely uncontrollable. They're alot like Life. There is no right way, no wrong way, no instruction manual, no guide. You just DO IT. (Or not.) The only rule I honestly believe is applicable is The Golden Rule: Do Unto Others As You Would Have Others Do Unto You. And feeling thusly, I believe that I would be doing a disservice (though with the best intentions) in providing a discourse of my own twisted perception of human relationships.

94/09
THE PUNK SIDE OF TOWN
AYN IMPERATO

In response to the sudden call for a mini-theme issue on luv relationships, the continuation of last weeks column Disaster 101 will be continued next month. Coincidentally, however, this column on relationships might also be entitled Disaster 101 because sometimes love seems like a big car crash or else it just breaks down.

When I was 16 I used to lie on my bed at home and dream of the perfect lover for me. I even knew what he looked like - he came to me in a dream. In the dream everything was perfect (of course) and that mysterious punk rock boy came to my front door one day and took me away to a big big city far away and I never went back to that quiet house in Pennsylvania again.

I always thought I knew what I wanted, but years later I don't know anymore. Just when I think I know the right type of person for me, someone totally different comes along who blows my mind. And now I don't even know if my dream lover is a man.

But I never stop dreaming about that one soulmate for me out there. I think sometimes that's where I mess up in relationships - because very few people ever measure up in soul to the person in my head, the person I've been looking for my whole life. And how could anyone? I'm not even sure who that person in my head is anymore.

People are always criticizing obsession. But what is life without love and obsession and lust and hate and jealousy and passion? You gotta give in to them or they take you by force - which is not always pretty (Look at what happened to Rollins). It's what you do with those emotions that matters. All of those emotions could either consume and destroy you, or they could drive and inspire you and bring you happiness too.

I think obsession with another person isn't necessarily a bad thing. That kind of intense passion brings out emotions and love you didn't even know was inside you. It can change you and move your world around so you see things in a new way. It makes sex incredible. It makes you feel alive.

The trick is to not lose yourself in another person so you overlook the things in life that you want. That's when it becomes a really negative thing and becomes a dependancy. It is important not to let your lover take over your life and all of your thoughts - which is what I see happening to so many people around me - because you lose sight of the big picture of life, the whole world around you, and your dreams and desires aside from that person. You have to have a life separate from that person too. If you don't, it inevitably ends up that you hate or resent your lover and yourself - and then you complain that you gave everything to that person and they fucked you over. But in the end you can only blame yourself for neglecting your own life.

I don't think either monogamy or non-monogamy is a better choice then the other. Monogamy can be really deep and intense, but it can also become really stagnant and boring. Non-monogamy can be free and exciting, or really shallow and can get you into some sticky, awkward social situations, not to mention AIDS and STD's. It all just depends on what all of the people involved want at that particular time in their lives. I think what a person wants changes at different times of their life. I mean how could you want the same thing at 16 and at 36? You probably will want different kinds of people and different types of relationships at different ages. Maybe some people are more constant and stable and their needs always stay the same. But I think most people need change throughout their lives and, fortunately or unfortunately (however you look at it), that includes lovers.

Because my emotions are intense and because I fall for other people like that, I tend to end up in monogamous situations. It's not something that's planned, it just seems to happen naturally. When I'm in love I want to know and explore and trust that person deeply. For me that takes some focusing on one person. Otherwise I would rather just stay single and sleep with whoever, whenever, wherever, for whatever reason without all the hassle of an "open" relationship. I'm sure those relationships are great if you can get one to work without everyone getting jealous and resentful. To me it seems like more trouble then it's worth, although I'd never eliminate the possibility.

I definitely think an exciting, intense, long-term monogamous relationship is possible. The main thing is to also have your own life apart from that one person, so you can love that person fully without becoming dependant on them. The world is huge - there are so many people to meet and too many things to experience and learn to spend all of your time with one person.

My experience tells me that not living together seems to keep the fire blazing in a relationship longer, at least for me. After a year of seeing each other every single day and night for 365 days in a row, the highlight of the evening conversation inevitably turns into a discussion of who's turn it was to buy the kitty litter this week. Not the makings of passion.

That's not to say those things aren't endearing. It's so cute to do little stupid chores together and it makes them a lot more fun. Sitting in Laundroland together watching your t-shirts entangle themselves in a dance of watery love (ha ha ho ho) But if that's all you do... write the epitaph now, baby, and save yourself the pain.

You gotta have a little sex in the back seat of a car, surprise notes or gifts or visits at work, sudden road or bus trips into nowhere, some raging-fun evenings with other people, some midnight trips to the ocean with a blanket. Otherwise, why bother? Life is too short to live it like a good Christian. Or to live it like you're already dead.

I think you need all-around sex to make it work. Sex sex sex. I don't mean necessarily intercourse sex, but making-out, flirting like you mean it, heavy petting (I always wanted to say that!). I'm talking desire, not assuming the position. Putting your heart and soul into your sexuality and expression.

Keeping things interesting and alive isn't a matter of trying a million twisted-pretzel sex positions or lugging out the latex and rope. Sure those are all in good fun, but it won't create passion that isn't there. I think passion is more about never forgetting how much you adore and desire that person. Like rediscovering it every time you see them.

In the end, I think the best thing any of us love-sick humans can do is to try to understand what it is you really want from a relationship, before you get into one, so you can understand your own emotions and actions better. You also gotta realize and accept that what you want might change over time, again and again.

Also, you don't need to be in a relationship to be happy. You can do most of the things you would do with a lover with a friend or with yourself. If you can't be happy on your own, then you better deal with your shit before laying it on someone else. Having someone around for an emotional crutch is not loving someone.

Anyways, I still believe in that fantasy of a (sorta) perfect person for myself - but only perfect at a particular time in my life. That's the difference from the fairytales and the romance stories. Reality. If Romeo and Juliet had lived, when they hit their 20's, their horses would eventually long to go in different directions, because there is still so much in the world neither of them have seen. But maybe someday when they're 65 and they've lived long, full lives, they'll meet by chance under a moonlit weeping willow tree and try it again.

George
Tabb
sez
Take
my
life,
please!

So there I was, sitting on the floor with my head between my hands, and not two feet from me was Johnny Ramone's white Mosrite guitar, in about five or six pieces. I was beyond the point of panic, and suddenly the Punk Rock Guitar God himself walks in the room and I just about faint.

But wait, lemme start the story a bit earlier. Like twelve or thirteen years earlier.

As a kid, I hated rock 'n' roll. I despised it. My stepmother liked it, which made me hate it all the more. She used to blast Led Zeppelin and Carol King records. And when she was feeling more rebellious, it was Black Sabbath or some other lame acid rock piece of shit band. She'd go in the living room, open that little closet where the turn table and receiver hid, crank up the volume, and sing along with asshole lyrics like "There's a lady I know," or "I feel the earth, move, under my feet". It made me wanna puke. I would look at these album covers she'd have lying around, and on them were these long haired hippies in girlie clothes. Geez, I could smell 'em through their pictures. Anyway, she'd blast this god awful crap, and I'd run to my room and cover my ears.

When I got to my room, I'd usually stuff like an old t-shirt or something under the door to block the sound. Then I'd crack open a Spiderman or Fantastic Four comic book, and put on either a James Bond soundtrack or the Rocky Horror Picture Show soundtrack. I'd blast that little Sears stereo as loud as it would go. Had to combat that shit coming from the living room. Inevitably, my dad, who would be busy watching either some football game or some Seventies T & A show like Charlie's Angels, would get pissed off at the stereo wars going on in the house, and make us both knock it off. Or at least make me wear headphones.

Man, I loved the Rocky Horror soundtrack, and I loved those James Bond soundtracks even more. I'd listen to "On Her Majesty's Secret Service" and imagine I was James Bond skiing down those slopes, shooting bad guys between the eyes. Or I'd listen to "Thunderball", and imagine I was at some health club with some big breasted women giving me a rub down. Aaah, that 007, what a guy. Got to kill people, got the chicks, and had short hair. Not like those pussies on those stupid hippie albums. James Bond was a real man.

So, like one day I decide to go into the city and hang out. Me and my friends go to "The Rocky Horror Picture Show" at the Waverly, then to all these different clubs around lower Manhattan and end up at this real fucking dump. I mean the place was a shithole. There was graffiti all over, the place was littered with dog piss and dog shit, and the aroma coming from the place coulda been used by a Marvel superhero to kill a villain. Anyhow, the place is CBGBs, and me and my friends pay the two bucks and go in. My friends are really scared by all the strange looking people in their leather jackets, but I think it's cool. Hell, my friends were scared by the people an hour earlier at Rocky Horror. Anyway, this band of four funny looking guys in leather jackets take the stage. The bass player counts off, "1-2-3-4" and the band starts playing. Loud. Real fucking loud. I feel the bass drum kicking me in the chest like four times a second. Man, this ruled. Anyway, they do songs like "Blitzkrieg Bop" and "Now I Wanna Sniff Some Glue". It was funny and cool. And when they finished playing, something amazing happened. Girls came up to them and started talking. The bass player even started making out with this blonde chick. Jesus, I thought, these guys are ugly, and they're getting girls. They look like superheros in their leather jacket uniforms, and the music they play is awesome. And I bet they could kick the asses of those creeps my stepmom listens too. So I became a Ramones fan.

Within two months of that rather fateful night, I had saved up enough to buy a leather jacket and my first guitar. I worked at a supermarket as a bag boy, and put money away like crazy. Within three months of that night, my stepmother and father kicked me out of the house and I never returned. But it didn't matter. I had my guitar, my leather, and the Ramones. Within four months, I had started my first band, Roach Motel. And within five months, I got laid for the first time.

So, anyway, the bottom line of all this blabbering is that I am a real Ramones fan. I know every song on every album, and for years, dedicated my very existence to them. So when Monty Melnick, their road manager, called me and asked if I wanted a job as Johnny and Dee Dee's guitar technician, I just about went number two in my pants.

A day before that call I went to Tower Records here in New York to see what new records were around. And as I walked up East 4th Street, I saw this huge line of kids in leather jackets holding Ramones albums. Now being the logical guy that I am, I figured that a band must be doing a "in-store" signing. And from the albums that the kids had in their hands, it must have been, umm, ahhh, ummm, oh yeah, the Ramones. I ask some kid, "Hey, what's going on here today?" The guy looks at me, mumbles something about The False Prophets sounding like Carol King, and then tells me the Ramones are inside.

So, I walk in the store and right away see John(ny). He says in his Queensy nasal tone, "Hey George, how's the band?" I tell him I quit the False Prophets, but thanks for letting me open for them a few weeks ago. He says you're welcome, and asks what band I am in now. I tell him Letch Patrol and he makes a funny face. Dee Dee looks over at me and just stares. Then Joey says, "Isn't that the band with the guy who smells?" I tell him, yeah, Harris is in the band, but we really are good. They all laugh. At me. Not with me. Then John asks what I'm doing for money. He says he "knows" Letch Patrol isn't paying the bills. I told him I just got laid off working for some South African Corporation who was laundering money through Israel. He says, "Oh". And that was that. Until the next day when Monty called and asked if I wanted a job.

So the first day on the job, I am to go to Queens and pick up the Ryder Truck with all the Ramones shit in it. Monty asks if I know how to drive stick, and I tell him of course I do. I figure it is never to late to learn. Anyway, we get to the truck, and Mitch, the other roadie guy, gives me the keys to the Ryder, and then tells me he'll meet me in the city. Before I even have time to panic, he splits and leaves me with the truck and all the Ramones gear inside. I start the TWELVE wheel thingamajigger, grind the gears a few times, and start making my way toward the city. I get on the highway exit that says "To Manhattan" and figure that is how to get back. I mean, shit, I don't know my way around the boroughs. It is like fucking Mars to me. Anyway, I see the big buildings up ahead, and figure I am going in the right direction. And besides, I couldn't stop this truck if I wanted to. I didn't know how. I had the thing going fifty in first gear all the way in. Anyhow, up ahead I see a sign for a tunnel going into the city. I figure, okay, I'll go there. As I enter the tunnel I notice that all the other vehicles on the road are cars. Not trucks. Then I see a sign that says the tunnel is like eleven feet or something. I look in my side mounted rearview mirror and see that the truck is like twelve feet. And I got about two seconds before I enter the tunnel. And I am going fifty. And I am in first gear. So, I close my eyes, pray that when the truck hits the tunnel that Johnny Ramone's guitar flies forward and impales me like I deserve. Then in the second second before I hit the tunnel, I begin to cry and wish I had never taken this job. A lot of things can run through your mind when you are about to die.

But I didn't. The great god of the Ramones, Sheena, was watching over me, and the truck made it, only scraping the top of the tunnel just a little bit. And I don't think the sparks hitting the cars behind me really bothered the drivers that much anyway.

So I make it through the tunnel and into Midtown. Suddenly I'm on 34th Street and out of control. It is rush hour and people are getting in my way. I can hardly use the brakes, so I keep beeping my horn and yelling, "I'm a truck, goddamnit, I'm a truck!" Somehow I don't run over anyone and make it to the rehearsal space. When I get there, I am crying and shaking. Mitch, the other roadie guy, and Arty, the Ramones lighting guy, look at me and laugh. Then they say to each other "three days". When I ask them what it means, they say that is how long I'll last as a roadie. I deny this to no end, but they just continue to laugh. And you know something, as it turns out, they were right.

So it is the first night of the Ramones "Ramones Mania" tour. We are at some club in Jersey called Club Bennee. It is a supper and music club. They charge like thirty bucks to get in, and all the kids are now sitting down having their chicken dinners. Weird. All the Ramones have yet to arrive, and me and my pal, Ian, from Captain Crunch, are sitting backstage, and I am about to change the strings on Johnny's all mighty Mosrite guitar. Ian and I trade the guitar back and forth, making believe we are Johnny, playing "Teenage Lobotomy" and "Rock and Roll High School". We play Mr. Ramones' guitar really low, and look real mean. Yeah, we figure, we could be Ramones.

So, I start to take off the strings of John's guitar, and Ian asks me if I know what I am doing. Mitch, who walks in the room, just sneers at me, and leaves. I tell Ian, "Sure, taking off the strings and changing them, like I do on my own guitar once a year." Ian says, "Oh," and I continue my job. So I finally get down to the last E-string and Ian asks me once again if I know what I am doing. I tell him to stick it. I take off the final string. Oh, did I tell you the Ramones are supposed to go on in about fifteen minutes, and they should be at the club any second?

As I take off the last string, something truly amazing happens. First and foremost, the neck falls off. Then the body of the Mosrite falls to the ground. Then, like in slow motion in some horror or action flick, the bridge falls off and hits the floor. I yell "Nooooooooooo" as Ian and I dive for it in slow motion, but we both bonk our heads into each other. The bridge, the shiny little metal thing the strings lay on, bounces off the floor toward the air conditioning vent. The scene in "The Omen" when David Warner's head gets cut off by a sheet of glass is like a Walt Disney movie compared to what happens next. The bridge of Johnny Ramones' guitar bounces off the floor and goes down into a central air-conditioning vent in the floor of the backstage of this shitty club in New Jersey.

So there I am, head in my hands, Johnny's guitar in pieces all over the floor, and in walks John and the rest of the band. John says, "Hi Ian, hi George, how's it going?" Obviously, he hasn't looked down yet. He walks past us, oblivious as to what is going on, and heads straight for the bathroom. In his ear is an earplug, and in his hand is a small, red, portable radio. He is listening to the Yankee game. Anyway, John goes in the bathroom, but Dee Dee, Joey, and Marky are now in the room with Ian and I. Dee Dee looks at John's guitar all over the floor and laughs at us. "Ha ha", he says, "John is gonna be mad at you. Boy, are you gonna get it!" and then he says to Joey, "Look at what George did!" Joey looks, but doesn't really seem to understand what is going on. He just shrugs his shoulders and leaves the room. Suddenly the toilet flushes, and out walks John. Mark rushes past him into the bathroom and takes out his pink brush from his back pocket to comb his hair.

John looks down on the floor, then he looks at me. Then he looks down on the floor again, then he looks at me. Then he looks at Ian. Then at me again. My lower jaw is quivering and I think I am about to cry for the second day in a row. Then John says, "George, you didn't take off all the strings, did you?" I nod my head that I did.

At this point I'd like to add that I figured my life was all over. Here I was, with the man who inspired me to play guitar and get kicked out of my parents' house. Here is the man who, in a round about way, got me laid. Here is the man who I think is the coolest guy in the world. Here is the man who is gonna kill me.

So John says, "Shouldn't have done that. Mosrites are held together by strings. Next time only do three at a time". And that was it. He patted me on the back, said he was glad to have me along, and left the room. Ian and I just stared at each other and said nothing. For like two minutes or something. We were like in shock. Then I realized that the bridge was still in the airduct, and I still might be dead very soon. The Ramones were to go on in about seven to ten minutes.

There I am, staring down the vent, and I can see the bridge delicately balancing on the edge of the duct, just about to fall into the abyss. We try to take off the cover things with slats in it, but it won't budge. Five minutes to go before it's "Hey Ho" time. I get an idea. It is something I used to do when I was a poor kid living on the lower east side of Manhattan. I ask Ian for a piece of gum, and then take it and chew it. When it is all sticky and stuff, I put it on the end of a used guitar string and try to hook the bridge with it as I used to get money from the sewers. Me and Mugsy and Satch used to do it all the time. Finally, I somehow with the hand of God get the bridge, pull it up through the thin metal slits, like that game "Operation" or something, and have it in my hands. I hear the fans cheering for the Ramones, and know I only have minutes. Like a couple at most. Ian takes one side of the guitar, and me, the other. We string the thing up in like seconds or something. Fastest string changing ever. Anyway, as I finish tuning the last string, John walks in and says he is ready to go on.

The Ramones walk out on stage and I hand Johnny his guitar. He smiles at me and says, "Thanks George".

Take my life, please.

Endnotes:

1. My E-Mail number is still Ramones007@aol.com. Now you know why.
2. Besides my crappy tv show, Destroy Television, there is a new one starting in Jersey called "Ultra Vision". It rocks. Cool interviews and cool bands. And the people who do it, Josh and Merilee, are awesome.
3. BERSERK are a band from Baltimore. If you don't have their record on Go-Kart records, you're not a punk rocker.
4. You can still send VHS tapes to me for Destroy. P.O. Box 323/Village Station/
New York, N.Y./10014-323
5. We had "Picklefests" in New York. A bunch of bands and free pickles. Gabriel, from MOLOTIV COCKTAIL put them on at the infamous Gas Station, the home of G.G. Allin's last show. My only complaint is that they shouldn't have let the hippies cook fish there. I hate fish.
6. Other great local bands I've seen lately include THE WIVES, NEW REPUBLIC, ULTRA BIDE, BUG OUT SOCIETY, and O.J. SIMPSON YOUTH.

GUEST OPINION:
Dr Dramamine X. Dante

THE MEANING OF THE DIFFERENCE BETWEEN MEN AND WOMEN EXPLAINED

Disclaimer #1 - I can't believe that I'm stuck under the stupid sea-urchin head guest editorial logo; I was hoping that even for a one-shot I'd rate a snappy Dorian Grey-type portrait.

Disclaimer #2 - I feel qualified to hold forth on this topic because of the great deal of thought I've given to such matters in the course of (MRR SHAMELESS SELF-PROMOTION WARNING) writing and producing my forthcoming motion picture epic "Go Baby Go!...or Go to "Hell," a meditation on the battle of the sexes set in the twilight worlds of late-night T.V. Horror Hosts, the adult entertainment industry and utilizing the combined modern-day mythos of the Ghoul, the Zodiac Killer and highly underrated sex cult leader Edvaard "Osiris Reincarnated" Admusson.

Disclaimer #3 - The trail of this month's suggested editorial theme clearly leads straight into the swamp of sexism. And though I may be a cynical curmudgeon in many respects, I am one of the friendlier curmudgeons (analogous to Casper's position in the world of ghosts) you'll ever meet (although you'll probably never meet me, as bitter reverie and fruitless schemes of world domination and/or destruction take up most of my waking hours) and I will therefore attempt to stick to the path of reasonable sexism so as not to become mired in the cottonmouth-filled quicksand that awaits those who do not tread lightly on such sensitive ground in these pages.

Before venturing to answer whether men and women want the same thing out of "relationships" (the answer is "no" by the way), it may be enlightening to examine some of the differences between men and women (besides the obvious anatomical differences, which are not always so obvious; not in my neighborhood, anyway).

While not all men are fans of professional sports and not all women are readers of Harlequin romances, most professional sports fans are men and most Harlequin romance readers are, indeed, women; of further interest to the serious seeker of truth in this field is the fact that gay male relationships are patterned much more after professional sports organizations than gay female relationships are (comparing and contrasting the dynamics of male/male relationships to female/female relationships and, in turn, both of them to male/female relationships based upon well-conducted research would certainly be one way of coming up with some reasonably-founded theories on the question at hand, but who the hell's going to bother with doing all that work when one can just shoot off one's mouth?).

I might resort to a mathematical proof (since the foregoing proves nothing), but I think most of the lay readership would lose interest shortly after I posited "the primary relationship of any individual being to themselves, this being signified as 1/1..."

One popular cliche (and cliches always mean something, even if merely what sone people wish to believe; nonetheless, these tired truisms do sometimes have a worn-out battery of wisdom within) holds that women rely more on intuitive thinking (which is why magic, although scientifically untenable and obviously nothing more than claptrappish bunk, actually works for women; because THEY BELIEVE IN IT!) while men are more dependent on logic (certain feminists maintain that logic is an evil tool of the patriarchy used to subdue womankind; if this is the case, and it worked, maybe they should have fought back with logic, which brought us the internal combustion engine, instead of magic, which can only power brooms. And while I have a great admiration for the sublimely irrational, any idiot whose idea of a convincing argument is "Why do you have to be so logical" [or for that matter, "You just think you're right," as though the speaker doesn't believe himself to be correct] should have their infidel tongues cut out with Saracen steel).

Given that most people generally don't know what they want or want something other than what they think they want (and anything that applies to people in general generally goes double for women), the fact that men and women want (as Brute Force sang, "Do you know what I want? Do I know what you want? Let's just sit here making faces at each other") different things out of "relationships" (and I could tell you precisely what those things are in what general ratios, but I wouldn't want to spoil the learning process for anyone who hasn't yet gotten a clue; besides, I regard my years of sexual frustration, misdirected misanthropy, chronic masturbation and repeated daily listening to the Stooges and the Troggs as one of the happiest decades of my life) is pretty much a moot point.

I will however note that, in my experience, women seem more likely to be upset at being taken at their word than men. I have encountered numerous men who have claimed in exasperated tones that women expected them to read minds, while I have heard many women complain that their significant others couldn't tell that they didn't mean exactly what they said. As noted refugee from the olive grove of Academe (make that Academy and I've got a rap going at the expense of the purity of the Miltonic reference) and Camille Paglia almost said, "There has never been a female version of Glenn Danzig or, for that matter, Charlton Heston" (the Sick and Twisted Players forthcoming production might or might not put the lie to the latter part of that theory, depending upon the casting).

Hokum or food for thought? The decision is yours.

GUEST OPINION:
Allan McNaughton

When I saw that the theme for this issue was relationships, I really wanted to write a column. By the time this comes out, I'll have been in a relationship with the same woman for over two years, by far the longest ever for either of us.

Our situation is kind of a weird one however, in that we spend a lot of our time apart. For instance, we spent about seven months (not consecutively) of the last two years living in different countries, for three and a half months we were 3000 miles apart, and my girlfriend/ friend/ lover's job involves going on tour for up to two months at a time. I'd like to talk about the effect all this has had on our relationship.

Early on, we decided we wanted to be monogamous. So far, this has worked fairly well and we are both still intent on making it work, but it is difficult with so much apart time. I think the most crucial thing for us has been to retain a huge amount of trust in each other. We've each surprised ourselves on a number of occasions with how jealous we can be for no concrete reason, and we have had to look to ourselves and question why this is. I guess I've always been covetous of other people and have my own personal low self esteem to deal with, so if Mary-Jane shows even a passing interest in someone else, or even tells me about a crush she *used* to have on someone, I get all weird about it because I always view these percieved rivals as smarter or better looking or funnier or altogether just better than me. Conversely, there have been occasions when she has suddenly felt very possessive when she has seen someone else look at me with interest (which doesn't happen too often, believe me).

Luckily though we've developed enough trust in each other over time that we feel comfortable being apart for these stretches. It's a total pain in the arse to not see each other for so long, and we seem to always be having these emotional goodbyes, but by now we're not constantly wondering suspiciously what the other is getting up to (just sometimes). We both have our own stuff to do, and sometimes that means being apart. In fact, as I sit in an apartment in San Francisco typing this, we are 6000 miles apart, haven't seen each other for four weeks, and won't for at least another three.

It could be suggested that this is the reason why we've been together for so long. I've seen so many couples get together, become totally into each other, spend all their time together at the expense of their friends, then disintegrate in a colossal falling out, never to talk to one another again.

We've never really been together long enough at one stretch to get bored with each other, although sometimes when we've lived together for extended periods we get nit-picky, usually when we don't have much going on outside of the relationship. And of course, getting back together after those periods of separation is wonderful. I wouldn't recommend it though... it can be pretty harrowing... there are times when you really need to be with someone and making do with a letter or telephone call just isn't enough. Given the choice, we'd definitely rather be together more.

Outside of the whole separation issue, our relationship has definitely involved a lot of work, but it pays for itself in leaps and bounds. I know some people scoff at the idea of romantic love, but I for one am sure that I've found it. Of course, some things are always getting in the way, and we are constantly being sabotaged by our learned gender roles, but we try not to get too mad at each other when we see them being played out. Of course, nobody's perfect and we have our fights, but we generally try and talk things out and be honest about our feelings. (Is this column getting too emo for MRR?)

We seem to have the best times together when each of us has our own separate stuff going on that we are involved in, so that when we are together, it's because we choose to make time for each other. I don't think anyone can spend twenty-four hours a day together for very long.

Well, I hope this didn't come off as some sappy "Oh look at how great we are aren't we a cute couple" thing and I wish I could have had Mary-Jane's input on it but as I said she's 6000 miles away. I just thought I'd throw my two cents in because I think what we have is pretty unique from what I see around me.

If you have any complaints, comments or questions, you can contact me at 7 School Road, Newmains, Wishaw ML2 9BE, Scotland, UK.

MYKEL BOARD SAYS
YOU'RE WRONG!

To get married, to have children, to get trapped in the family structure. To go someplace to work every day and to return ... To do things, simple things, to be part of family picnics, Christmas, the Fourth of July, Labor Day, Mother's Day... Was a man born just to endure those things and then die? I would rather be a dishwasher, return alone to a tiny room and drink myself to sleep. —Charles Bukowski

Scene 1: Mark comes up to me at an Iron Prostate show at CBGBs.

"Yo Mykel," he says, "Remember that girl who used to roadie for *The False Prophets.*" He mentions her name.

Yeah, the feisty little one who wore that tight leather vest. Plenty of cleavage. Always talked about Nicaragua or something. I liked to look at the way her strong jaw moved when she said the word *contra*. The way her tongue flicked at her upper lip when she said *Allende*.

"Oh you mean the cute one," I say, "the little one with the breasts. Ms. PC."

"Well, she's a Nazi skinhead now." says Mark, "She's got a white power boyfriend. She pulled the ole hundred and eighty degreer."

Scene 2: A well-know NY scenester gets married. I've known him for years. He's the punk stud. Fucked more girls than I've looked at. He screwed every girl on the MRR staff of 1989. Pretty amazing, huh?

He's also got the best sense of humor this side of Reverend Norb. And, until recently, the best attitude. Anything goes wrong, he shrugs it off.

"That's punk rock." He says after the van blows up and the band gets robbed while walking ten miles to the nearest gas station.

I'm at his wedding. I get to bless the bread since I'm the only one who knows the Hebrew. His new wife, I've known for years. It won't be so bad if he has to stick to her. She's sexy and funny herself.

I wonder if the marriage will change his life at all. There's a whole new crew at MRR in the 90s. Is he gonna miss 'em all? At least I hope he'll still go to the nipple bars with me and the gang. I can't imagine that changing.

"Hey," I say to him a few months after the wedding, "Wanna go see BLOODY MESS tomorrow at The Continental?"

"I can't," he says, "I gotta go to a demonstration."

"A demonstration?" I say, "You were never political. What kind of demonstration?"

"There's an x-rated video place that's opening right down the street from us. We wanna shut it down."

"You?" I say in disbelief, "You love those places. They're punk rock."

"Sure," he answers, "but you don't shit where you eat."

Scene 3: My sister pulls through the rubble of an abandoned building. From inside comes the muffled mewing of kittens. She struggles through the dust and faint light. There on the floor, almost dead, is a fresh litter. Covered in their own shit, she picks them up and strokes them. Bundling them under her coat, she brings them to the local animal hospital. She sits, awake through the night, as the vet tries to save them.

Two years later: My sister has a daughter. Entering her apartment, her daughter sleeps in her arms. Pancho, her fifteen year old dog comes to greet her.

"Get away!" says my sister kicking her foot out, catching the dog in the ribs, "Can't you see that the baby is sleeping?"

***

Tim says we should write about *relationships*. What's a relationship? Each of us has a relationship to everybody else on the planet. Every day I buy a bagel from the Korean Deli. The owner's father knows this guy who talked with a Chinaman who fucked a prostitute who also fucked a former monk who shared a monkroom with this guy from Tibet who once saw the Dali Lama. I, therefore, have a relationship with the Dali Lama. Somehow that isn't what Tim means.

It's a measure of our degeneracy that *relationship*— which we have with all humanity— has come to mean just one person. Boyfriend, girlfriend, husband, wife, partner, better half, Significant Other. In a world of billions, these *Significant Others* mean the rest are insignificant... billions of insignificant people.

Tim asks if its possible to build a stable long-lasting relationship with one person. He might as well ask if it's possible to rip off your own penis— barehanded. The answer is the same: maybe, but it would be a bad idea to try.

Relationships, families, marriages, partnerships, all of 'em. They're bad. Evil. The worst influence this side of Christianity. It's not strange that the right wing calls for the most repressive laws in the name of *family values*.

If you're alone, you have to consider yourself— and, if you're responsible— your influence on the general society. If you're in a relationship, you have to consider yourself, the other, and the relationship. There's no place for the rest of the world.

Your relationship acts as a third person with a life of its own. It stands between you and society / community / the world. Its arms folded, stern faced, daring you to cross it.

"If you love the world," says the relationship, "you really don't love me."

So, you do things for the sake of the relationship. Things that *neither* person would do alone. You avoid arguing. Stay home from clubs. Fuck when you don't want to. Don't fuck when you do want to. The relationship becomes an evil consuming master, like the plant in Little Shop of Horrors. If you don't feed it, it kills you. Even if you do feed it, it takes over your life.

People sacrifice not only their freedom, but their integrity to relationships. Kick your dog. Become a Nazi. It's all for the sake of the relationship. Those trapped in the relationship cage abandon their former morals. They sink into a utilitarian morass in the need to preserve the relationship. Their point of view narrows until the relationship becomes everything. More than the cliche about not seeing the forest, victims can't even see the trees. The relationship tyrant presses their noses too tightly against the bark.

Sure you don't shit where you eat if you talk about a picture as narrow as the kitchen table. But if you look in the context of your apartment, your city, the country, the world, we ALL shit where we eat. We shit where each other eats. It's the same world. Relationships destroy that view.

How come people get involved in relationships in the first place? If they stink like a yeast infecting a nunnery, why do they also spread like one?

Relationships, as we know them, come from fear. That fear pushes people into coupling, even though all logic is against it.

One of those fears is fear of loneliness. There are five billion people in the world, and people are afraid of being lonely. How can that be?

Relationships! If you're not in one, you're out. You're the fifth wheel on the wagon, the loner, the outsider. They rent houses to families. Clubs stop you at the door saying, "couples only." Your friends stop seeing you. They're seeing each other. Two at a time.

This pairing structure, creates a society of loneliness. Couples teach their kids not to talk to strangers. The world becomes *us* vs. *them*. Our team against your team— and if you don't have a team; so much the worse for you. Blood grows thicker than water. The murderous Manson group called itself The Family.

Then there's fear of no sex. This is the single most important reason guys (and lots of girls) get involved in one person relationships: pussy insurance.

Of course, I'm using pussy here with the widest possible meaning. I mean pricks, cocks, assholes, mouths, twats, tongues, dildoes, fingers, interbreast cleavage, the space between your toes. Sex, nookie, screwing, muff diving, tube steaking, buggering, blowing. That longing little lego piece between your legs must be satisfied. Why work for it, if you can insure its satisfaction with a little sacrifice? Like your freedom.

Yes, it's a great sacrifice. Freedom in exchange for friction— or the illusion of not being alone. Who would do it? At one time it was an economic union. Two farms, two kingdoms, your sheep with my land. In some places, it still is. Not here. Why are so many people willing to done a chain or a noose just to insure some pussy?

Advertising. Boys like Goethe and Metro Goldwyn Meyer invent ROMANCE. Love, liebe, amor. They transform the lust born of penile blood and the smell of pheremones. They create a product, like a new soap. Then they sell it. Like all good salesmen, they tell you this is something you MUST have. You're nothing without it. Like suckers through the centuries, you buy the goods.

Pain, being caged, trapped like an animal is all right if you're in love. People use love to justify the most underhanded tactics. Murder even. All's fair in love and war. Yeah, they're the same, aren't they?

Ok, so for boys, the primary motive for relationships is pussy insurance. Sometimes it's disguised as love.

That's just the packaging.

What about girls? Girls need their nookie too. Lesbian relationship come from the same place that all male relationships come from: the need to get laid. But there is something else. Girls get involved with boys for marriage. Marriage, for girls, is a special kind of relationship. Women don't marry men. They marry spermbanks. As soon as mom pops that little nest egg— bye bye dad.

"You love Junior more than you love me!" complains Dad.

Well, of course, you lunkhead. You were number two before there even *was* a junior.

Junior is a surrogate. Parents try to make up for their own failures, their own inadequacies, their own neuroses, by living through their children. The push for the drug war is strongest among parents who drifted through college on acid.

"You must be home by ten," says the parent who used to skip out and screw in the Chevy back seat till one in the morning.

"Study those flashcards, you want to get into medical school don't you?" Mom tells her four year old daughter, secretly sad at her own failure to pass the MCATs. New mothers are always shocked when they hear the words they loathed from their mothers— coming from their own lips. They shouldn't be.

Families pass values on to their children. As long as they have the right to control them, society cannot change. More and more parents demand more and more control. Home schooling takes kids out of a social setting and its exposure to new people and ideas. It brings them closer to the family. Local control of schools means family (parent's) control of schools. My cable TV box has a *parental control* button for God's sake. How can anything ever change in such a world? If parents impose their views on the schools as well as their children, how can children ever learn about anything different?

Parents, kids, loss of integrity, fear. This is what relationships are all about. The most productive move you can make toward a positive change in society is to end your relationship. Divorce, break up, skip out, separate. Give 'em the ole heave ho. Clean house. Clean your life. Get out. Meet new people. Pick up a one night stand. See a movie with a stranger. Become whole. Be your own better half.

How will you live without that special person? It'll take training. You'll have to go days without getting laid. You'll have to get used to your freedom. Without kids, you won't have someone to give your life a second chance. No one will live it for you. You'll have to do it yourself.

Face the fear and responsibility involved with being able to do what you want. It's worth it. You'll be lonely every once-in-awhile. But loneliness is a small price to pay for becoming a whole human being.

Jews date the world from just before Adam and Eve. According to the Jewish calendar, we're in year 5755. Those kinds of relationships have lasted long enough.

ENDNOTES:

—> *Record cover of the month dept:* is the O.J. Simpson mugshot on the front and the O.J. Simpson sports statue on the back of the MOISTBOYZ record. The only problem is there's no address on it. You can't contact the band. All I got was the cover. Now I wanna hear the record!

—> I was at the CMJ conference here in NYC. It was very amusing. I'll soon upload a column about it. It'll be the first of a series different from my MRR columns. I've encouraged Jeff Bale and Larry L also to contribute to this internet pool. Anyone interested can download these columns and use them in their fanzines— or just read 'em. For information on how to get these columns send an inquiry message to flesh@wps.com.

—> At the CMJ conference was a group called the *Washington Music Industry Coalition* (300 Lenora St (P120), Seattle WA 98121.) They formed to fight that city's new anti-music ordinance. It's amazing how "music city" hates music. Right now, it's illegal for kids under 21 to be in the same clubs as folks over 21. It's also illegal to put posters on phonepoles. And there's a proposition to ban kids from buying "erotic music."

A previous erotica bill was laughed out of the state legislature. It included references to "mechanical devices such as *The Penisator.*" When questioned, the senator who introduced the bill had no idea what a Penisator was. WMIC has since made a t-shirt with a picture of what the penisator MIGHT look like if one actually existed. You can buy it from them for ten bucks.

—> The coolest ones at the CMJ conference are a couple of young guys who get thrown out for giving away leaflets for Kim's Videos. Actually, they get booted for sneaking in the place without having paid. They're wearing shorts. One of 'em has a Flipper t-shirt. They look like skatepunks after a shower.

This big bouncer with a walkie talkie calls into headquarters as he leads them out of the building.

"Ten four, we're at the escalator... Going down now... I'm escorting them to the door... We're at the door... Going through the door now...."

The pair continues to hand out leaflets right outside— still on hotel property.

—> *Not only labels dept:* There are indie publishers too. Book publishers. One of them, now looking for authors, is HARD PRESSED BOOKS, (PO Box 1761 Laguna Beach CA 92652-1671). So send that manuscript NOW! Or write for a catalog.

—> *Zine of the month dept:* GOURMANDIZER, (PO Box 582714, Minneapolis MN 55458). Based around the fringes of food this zine is incredibly funny and well written. H.L. Mencken (risen from the grave— keeping in perfect style) writes an article answering a Steve Albini complaint. A moocher compares the dinner company of SF scenester Harvey Stafford with anti-illness psychiatrist Tomas Szasz. There're also some weird recipes and lots more.

This ISN'T a food zine. Instead, it's a way of looking at the world using food as the thread to tie it all together. Pure genius.

—> Looks like I'll be moving out of the country for a year— to Ulan Baataar, Mongolia. No joke! Starting next August or so. Sorry, but I'll be continuing to write from there. Wanna know how much punk rock there is in Mongolia? I'll tell ya!

Speaking of strange countries; Greece is in Europe, but you'd never know it from the lack of music that gets here. I just got a cool cassette compilation though, from Jason (who also does Happy Harry zine). You should send $5 cash for the cassette compilation, or just write for info to: Happy Harry, c/o Jason, PO Box 31827, Athens 100 35, Greece. Any country that gives its name to the act of butt-fucking is ok in my book.

—> *Speaking of Greece dept:* Stavros? Are you in England or Greece? You said you'd email me but maybe you caught a computer virus. In any case, you and others who want to get in touch electronically can reach me at mykel@wps.com. No pix that way, though. My computer's too primitive. Keep those pix and vids coming to: PO Box 137, Prince St. Station, NYC 10012.

—> Thanks to Rick Hassan who gave me the Bukowski book from which I took the opening quote of this column. Rick was the guy who waited two hours to interview me in Chicago. Keep an eye out for his zine.

—> Closer to home: I got up to Beloit (Wisconsin) to my old college for a reunion. I'm glad to see that college life isn't as dead as I thought. Seems that cross-dressing parties are a fad. It was arousing to see all those boys dressed up like girls. And the girls? They dress like sluts. There must be a deep meaning there somewhere.

—> Also at Beloit, Johann, who books the Alumni House (863 Fifth St, Beloit

WI 53511) gets ten punk points for the way he handles bands. Through scam connections all over the area, the guy pays decently, puts bands up in a Motel, and gives 'em free coffee, tea— and booze! A great venue!

I saw NAKED AGGRESSION there. They also get punk points for being fine folks and extremely friendly. One of the guy's dad makes his own hardcore wine. He shared it with us. Wowie!

—>*More thanks dept:* This time to Claire who sent me a bondage sculpture from Texas. It's on prominent display in my mansion. Claire fed me my first— and only— smart drink. Of course, I didn't need it then. I don't need it now.

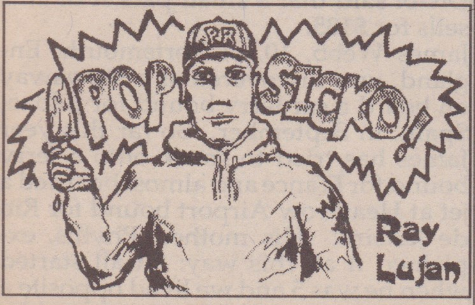
—>*Press release of the month dept:* It's for a one-man band called STARLINGS. The release tells us the new album *is an unnerving dispatch from an uneasy soul, a profound display of the d.i.y. ethic at its most cutting...* The press release comes directly from the band's label: Atlantic Records.

—> *Speaking of friendly dept:* RANCID gets a lot of shit. I think it's for being popular and on television. I saw them here in NYC, briefly. They played with THE QUEERS and AVAIL. Both those bands were great. It got so crowded, though, that I had to leave a third of the way through RANCID's set.

I met up with a RANCID guy afterwards. The one with the blond spiky hair. He was upset that I left early. He apologized. His forehead wrinkled with sincerity. He really cared that I didn't stay to see the band. It's not like they need me— or MRR for that matter. They COULD act like big rockstars. But there it was, complete sincere humility.

"Gee, that's too bad you left. It would've been cool if you could've seen the show. Thanks a lot for coming, though. I'm just sorry it didn't turn out."

It would be so easy for RACID to be a bunch of snots. That means this kind of integrity is worth more than a hundred anti-Klan demonstrations when it comes to being a cool person. RANCID rates in my book.



I feel kinda guilty doing reviews when everyone else is getting all personal about love and stuff, but lately I've had a "romance schmo-mance" chip on my shoulder and more of a lust for cool pop records. I don't know, maybe I'm a little weird or just plain losin' it. I guess too many harmonies will do that to a person. But enough bitterness!

First up is the RUMMAGE SALE "Alienation Is Just A Way Of Life" EP on Milk Farm Records (PO Box 21224, Oakland, CA 94620). A great EP in the latter Husker Du/Sugar vein, this features ace punk rock producer Kevin Army who damn near raised me from an infant. (In punk rock terms.) The POCAHONTAS "When I Get To California" double 45 on Insignificant Records (PO Box 0960, San Francisco. CA 94128) is hella tuneful noisy pop with no bass player. Kinda Lemonheads-ish with cool gal background vocals on a couple of the tunes. The KID DYNAMO "Super Suicide" EP on Kirbdog Records (PO Box 286, Santa Rosa, CA 95402) is noisy Pavement/Dinosaur type stuff. Lotsa "kick in the noise" bits here. Jangly, yet heavy with neat guitar dabblings. What's with Santa Rosa? First the awesome Grady Sisters and now Kid Dynamo. A definite scene watch.

The MOTHER MAY I "Use Your Appetite For Spaghetti" CD EP on Harmony Records (2100 Colorado Ave., Santa Monica, CA 90404) is strong power pop stuff in the Material Issue/Tommy Keene vein. I dug their first single and this has its moments too. The VIBRALUX "High Performance" 45 on Candy Floss (130 Sutter St. 5th Floor, San Francisco, CA 94104) is great UK-sounding twee pop in the Shop Assistants/Heavenly vein. Gal singer, 60's sounding keyboards, wimpy guitar. This rocks! Also on Candy Floss is the BRIAN JONESTOWN MASSACRE "Hide And Seek" 45. Great hypnotic drone stuff in the Spaceman 3 vein with the obligatory feedback solos. The best thing these guys have done. Also again on Candy Floss is the AZALIA SNAIL "Savanah" 45. Psychedelic indie pop with arty trumpet and sparse instrumentation. Almost early Rough Trade sounding.

S.F.'s bad luck boys CORDUROY, who recently concluded a so-so tour with the ceremonial "totaling" of the van, have two new singles out. The first is the "Jan Michael Vincent" 45 on Broken Rekids (PO Box 460402, San Francisco, CA 94146). This includes the vinyl edition of the best song on their CD EP "Lisp" and an acoustic flip. The second 45 is the "Overhauls" 45 on Insignificant Records (PO Box 0960, San Francisco, CA 94128). Yet more great powerful, raspy, rockin' stuff. The WILLOUGHBY "Leaving The Ground" EP on Fuzz Harris Records (2629 Manhatten Ave #226, Hermosa Beach, CA 90254) is great college radio pop in the Pop Art/REM vein. A little slick, but strong tunes make up for that. The EAST RIVER PIPE "Shining Hours In A Can" CD on Ajax (PO Box 805293, Chicago, IL 60680-4114) is surprisingly great ethereal pop in the Sarah Records/Brighter vein. Maybe the best stuff in this vein in years.

The PUNCHBUGGY "All Nite Christian Rollerskate" CD on EnGuard (2230A Coursol St., Montreal, PQ, H3J-1C5, Canada) is great pop punk in the Doughboys/Descendents vein. You know harmonies, guitar lines, love songs; all the stuff that separates the boys from the men. Paul Curran was right, this is totally me. Also in the pop punk vein is CHOPPER (the UK one, not the US one). The "Sad And Done" EP on Crackle Records (PO Box HP49, Leeds, LS6 4XL, England) is cool basic Lookout sounding stuff. Continuing in the pop punk genre, THE QUEERS "Beat Off" LP on Lookout (PO Box 11374, Berkeley, CA 94712) is yet another great slab of Ramones-ee three chord punk from these seasoned party animals. I must also add that Joe Queer does some mean barb-b-que.

The MOST "Days, Days, Days" EP on Detour Records (PO Box 18, Midhurst, West Sussex GU29 9YU, England) is happy mod pop a la the Odd Numbers/Jam. A nice selection for you scooter ilk. The TINA AGE 13 "Butterfly" 45 on Insignificant (PO Box 0960, San Francisco, CA 94128) is cool art damage, yet tuneful stuff. Like a good early SST release. These guys rule live too with their natural feel for unprofessionalism. Here here.

Last but by no means least is the MOIST "Six Under Three" on More Fun Records (PO 60263, Sacramento, CA 95860). Not quite as sloppy as their debut, but still charming with great gal vocals over early 80's LA-ish punk rock a la Sin 34 and Social Distortion.

Oh yeah, keeping up with this issue's theme. Love, me. Smart ass or wimp? I'd say the second.

HEY HO
LET'S GO!
WITH
CHRISTEEN

"WHAT"S YOUR FUCKING PROBLEM ANYWAY??????", I yell into the telephone at 1:30 am. Jeez, no wonder, my neighbors want me to move....... It's 1:30 am, if I may be redundant here, the phone is ringing, and maybe if I'm lucky, he'll pick it up. Or maybe I'd be luckier if he doesn't. Eight rings later, I resign myself to the fact that he's either out, asleep already, or worse, sleeping with someone else. This last one makes me wince a little, even though I pride myself on being openminded, independent, and certainly not "the jealous type".

I can't believe I'm doing this. I have never called a guy in my life at 1:30 am, then got mad that he didn't answer! Shit!!!! I think I'm confusing love and sex again. Fuck! All I know is it would sure be good to get all hot and sweaty with him tonight.........

I eye the cucumber in the fridge with a glint in my eye. God, this is really sad. I can almost get excited just thinking about it. Thank god I still have the imagination of a 5 year old, when times are tough.

SEX! Raw, passionate, unfettered, in the cabinets, in your face, on the kitchen floor, sweaty, oozing, dripping wet SEX!!!!

The first time I ever had sex with a man, I discovered that even though my 17 year old boyfriend was a creep, he had a lot of other redeeming qualities going for him. All of a sudden, I saw him in a new light. If he could fuck like a rabbit, who cared that he couldn't match his socks, shower once a week, or played "Frampton Comes Alive" more times than I care to remember. He could've sang "Baby I Love Your Way" all night long, for all I cared as long as he didn't forget what his real job was, dammit!

I became a glutton for punishment. Every relationship I got involved in from then on became based on whether the sex was good. Perfectly nice boys, the kind your mom wanted you to marry, would take me out to movies, to dinner, to dance, but if they didn't make a move by the 2nd date, they were axed immediately. Sex became synonymous with love for me. If they couldn't screw, I could care less about whether they had Bush's money or Einstein's brain— I wanted only the facts, baby, the more the better.

It's weird the way many of the smartest women I know have allowed themselves to be abused and manipulated by their lovers all because of fantastic sex. "But I'm in LOOOOVVVEEE" is the most sickening response, but you and I know that the only thing they're really in love with is great sex.

Somewhere in my DNA chain there must have been some fatal flaw, a molecule gone berserk, a defilement of major proportions that deemed that SEX and LOVE were interchangeable with each other., Or maybe this is something initially common to all females of our species, such as getting your period in the middle of the championship swim meet, the one that everyone on earth you know is watching, including that cute guy you've been dying to talk to for the last 4 years of college. Or dragging 10 yards of wet soggy toilet paper out of the women's rest room on your shoe into "the pit" filled with punks who looked like they wanted to beat you up even before you pulled some dumb-ass stunt like this one........

I don't know.... I'm beginning to think that all human behavior, especially relationships, are all related to the degree or non degree of sex one is having. (Of course, Freud had the same theory too, but then he was a Scorpio after all.......... Sorry, I had to throw that one in just to annoy my friends from the Eastern Seaboard......... no we don't all have hot tubs and blonde hair out here, OK, although we can be real assholes!!!!) Anyway, it's this instinctual thing that makes me wantta barf my guts out when I see some guy on TV trying to tell me I'm so far above the other beasts that graze the planet. Bullshit, buddy! We're as lost in the sauce about our libidos as that goldfish swimming around the tank, mesmerized by his own reflection, unaware that he's been on this route countless times before. In spite of our alleged intelligence, morals, rules, preaching about what makes a relationship work, it seems to always boil down to SEX.

I asked my girlfriend Karen the other day what it was she wanted most in a relationship. "Honesty," she chirped, and she whispered somewhat sheepishly, "and desire. Desire always helps one to overlook one's shortcomings."

"In other words," I offered, "if the guy's a good lay you could overlook the fact that he's a prick in almost every other area of life skills, right?"

"Well, yeah, sort of," she replied.

I asked another girl, an intelligent, vivacious woman I work with, what she wanted in her relationships. "A lasting friendship", she said, "and——— a lasting dick!"

Later that night, I sat next to a guy pissing and moaning about the wife he had married. "She can't cook, she can't clean, she can't do anything!" he whined. "She can't fuck," I thought. Sure enough, the next words out of his mouth were, "We haven't had sex in 3 years!" About half of the males sitting nearby said in unison "Christ Almighty, why'd you marry the bitch????"

It's musings like these that really demonstrate to me the absurdity of elevating ourselves to this pious intellectual level of HUMANITY!!! da da daaaaaaaaaa!!!! when in reality we seem to be operating more on a par with that grimy cockroach that just got nailed with those cool 60's boots of yours....

My anatomy teacher once told me that the braincase of an Irish Setter has decreased 1/3 in size since the 1940's, though apparently the testes have actually increased in size. (Now that's a collection of photos some of you collector types would be proud to own!!@) I can't help thinking this is the direction we humans are heading in. Can you imagine?.... Doomed to prowl the planet, complete morons in search of mates, our balls dragging lazily behind us, weighing perhaps by now half of our body weight, or perhaps flapping in the wind behind us, like Tyrannosaurus Rex to delicate Swan..... (I'm telling you guys this is what 14 yrs at the hands of deranged nuns with facial hair will do to you!!!!!)

I say we dispense with all this crap about communication....... if we can't talk to each other now we're never gonna learn how, Ok? I mean, let's face it! It's been 3 million years, if we haven't learned how by now, to hell with it! I say banish the 'Stars and Stripes' forever crap and get with a flag we can all identify with: 'Balls and Wombs' drawn in loving detail, draped from the most public of buildings! Now this would be one no one would want to burn!!!!!

10 9 8 7 6 5 4 3 2 1 0

COUNTDOWN TO THE MILLENNIUM

John J. Kohut

Don't Bogart that ant!, beware the pickled cabbage, the wanderer, phone freak, 0032, vampire bats rising, too much dung, BVM's last appearance, cattle mutilations, ozone holes, cult suicides, the strange white spot on Saturn and what it all means for you...........

THEM!!!!!!!

Teenagers in the Persian Gulf are now smoking ants, or inhaling the fumes emitted when ants are crushed, as a method of getting high. Police in Abu Dhabi said that a small packet of ants sells for $135.

James Webb, 10, of Portsmouth, England, was discovered as a stowaway on board a car ferry bound for Bilbao, Spain, in September. So far this year James has tried to sneak onto a ferry bound for France and almost boarded a jet at Heathrow Airport bound for Rio de Janeiro. His mother, Phyllis, explained it all this way: "It all started when he was 5 and we lived opposite a railway station. He was fascinated by trains, and when we moved to Portsmouth it was ferries and trains as well."

In a joint study by the New Orleans

Health Depatment and Tulane University, medical students were posted inside restrooms during the 1993 convention of the Infectious Diseases Society of America. The students watched 493 people and counted how many washed their hands after using the facilities. They found that 56 percent of the men and 87 percent of the women washed up afterwards. The report, released in September, asked, "If infectious-disease specialists attending professional meetings do not routinely wash their hands after using public restrooms, can we assume that physicians and other health care workers routinely wash their hands in the clinical arena?"

Life in the other Superpower

- One civilian and three soldiers died after being overcome with pickled-cabbage fumes as they cleaned a giant underground container leased by the Ukrainian army in the town of Charkov.
- A 0.3-kiloton nuclear bomb was recently discovered sitting at the bottom of a mine shaft at a test site in Kazakhstan. The bomb was placed there in 1991 shortly before the Soviet Union collapsed and was simply forgotten in the ensuing chaos.
- The Moscow regional power authority recently cut off power to the central command headquarters of Russia's strategic nuclear missile forces because it had failed to pay its overdue electricity bill of $1 million. Officials said that the facility switched to its backup generator soon after the disruption. The next day the Arkhenergo electricity company cut off power to the nuclear submarine plant in the port city of Severodvinsk. That facility had run up $29 million worth of overdue electricity bills.
- Throughout the old Soviet Union well-organized criminal bands are using satellite maps and helicopters to beat archaeologists to ancient burial sites, where they dig up artifacts and then sell their finds to collectors abroad. In one case, rival gangs enaged in a fire fight with automatic weapons to determine who would loot a site.

In the Netherlands cremation jewelry is the hot item. For $450 you can buy a gold pendant containing the ashes of your loved one. The jewelry is the creation of CVN, the leading Dutch crematoria company. CVN director Fok de Wit said, "I believe it makes mourning easier, and is the perfect modern alternative to the cremation urn."

Don't call it a personality cult

During the Cultural Revolution (1966-1976) China made 4.8 billion Mao pins. If lined up side by side they could have circled the Earth six times. There was enough aluminum used to build 39,600 MiG jet fighters.

Mutes

More than two dozen of those mysterious cattle mutilations were reported in New Mexico this summer. As usual, the sex organs, anus and tongue looked to be surgically removed. In late September U.S. Senator Pete Domenici offered federal assistance to an already underway state probe into the mystery.

A 37-year-old Georgia man was arrested upon his arrival at a custody hearing concerning his seven-year-old son. He arrived with a van filled with guns. Earlier he had taken out a classified newspaper ad in which he said he would "reveal to the world" how to deal with marital problems. At his arrest he termed the guns in the van an "oversight."

A 46-year-old man in Tokyo was arrested for making 6,500 crank calls to his former employer in one month. Police said that he made as many as 1,200 calls per day from public phones. He had already been given a suspended sentence for thousands of other crank calls.

Sleep Tight

Japan's Meteorological Agency is predicting that this year's ozone hole over the South Pole will be huge. Basing its assumptions on satellite data and Japan's Antartic base camp, the agency said it expects that "ultraviolet radiation at the South Pole will double, possibly affecting the ecosystem." On August 26 Japanese researchers found the most massive ozone layer depletion ever reported during August since the hole was discovered in 1982. At the same time British researchers say that the ozone layer over Antartica could disappear altogether by 2005. According to data from their Antartic Survey's Faraday base, 70 percent of the layer has been depleted this season.

A 48-year-old postal worker in Siena, Italy, didn't deliver a single piece of mail to folks on her route for 10 years. Investigators discovered 1,320 pounds of undelivered mail at her home. Local press reports suggested either laziness or a strange letter fetish as the cause of her hoarding.

The Rhode Island state lottery suspended bets on the number 0032 on September 27th because so many people were playing it. 0032 was the number of the first juror to be questioned in the O.J. Simpson murder trial. 32 was also the number O.J. wore as an NFL player.

More than 200 people have been bitten by vampire bats in Satipo and Junta, Peru. The bats, which officials say are reproducing at an extremely fast rate, have been swarming near burial sites.

A mysterious white spot has appeared on the planet Saturn. First noticed by astronomers in France in August, it is now reportedly several thousand miles wide. Astronomers believe that the spot is the result of a massive storm on the planet.

Chapter 5: When to be Quiet

After he was sentenced to 7 1/2 to 15 years for armed robbery and kidnapping, 24-year-old Derrick Shaw of Philadelphia, called Common Pleas Court Judge Ricardo C. Jackson a "fucking house nigger." Jackson ordered Shaw returned to the front of the courtroom and said, "I'll note for the record he called the court 'a fucking asshole.'" The assistant district attorney said, "Your Honor, I believe the exact quote was 'fucking house nigger.'" The judge then said, "In the matter of Derrick Shaw, sentence imposed is now vacated and I will now resentence: 10 to 20. 10 to 20. 10 to 20. 10 to 20" - for two robbery and two kidnapping charges. "And 2 1/2 to five years on the gun charge - to be served consecutively - for a total 42 1/2 to 85 years in prison."

In February the Indian government ordered dairy farmers to move their cattle out of the city of Delhi because the animals were producing too much dung - about 15,000 tons each month - which is overpowering the city's sewer system. Those farmers were outraged in September when it was revealed that the government is considering importing dung from the Netherlands to promote organic farming. Said Mukhiya Gurjar, president of the Delhi Dairy Union, "There is no shortfall of dung in our country, and there never will be."

BVM Update

On October 13 more than 30,000 people gathered at the home of Nancy Fowler in Conyers, Georgia, to await a predicted appearance by the Blessed Virgin Mary. Fowler, who claims to have received messages from Mary on the 13th of each month for several years, warned that this may have been the BVM's last appearance. Fowler relayed Mary's message that natural disasters, war in the Persian Gulf and the drifting apart of continents are all imminent unless those who had strayed from God prayed "as you have never prayed before."

Latest Cult Inferno

At least 53 members of the Order of the Solar Temple cult found dead in several burning homes in Switzerland and Canada in an apparent ritualized mass suicide. Causes of death included poisonings and gunshot wounds. Leader Luc Jouret, among the dead, believed that the world was on the brink of a fiery catastrophe.

Kohut's latest book, Rock Talk, co-authored with his brother Joe, and published by Faber & Faber, is available in most bookstores. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, P.O. Bob 25682, Washington, DC 20007.

Mad Prof. Mike's Headbanger Movie Reviews

I thought I'd start this month's reviews with a tribute to a guy who died recently... a guy who has done more than just about anybody to advance the cause of cool Horror movies....

Did you know that Robert Bloch got $6,250.00 for the film rights to his book, *Psycho*? Six-thousand, two hundred and fifty measly smackers for the creation of one of the most enduring figures of world culture: Norman Bates, as well as Norman's terrible, terrible mother. Six and a quarter thou for introducing the word, "Psycho" into popular usage, for the creation of the infamous shower scene, for the creation of the whole sub-genre of "man with a knife" stories. And for the rest of his life, despite all his other achievements, Robert Bloch was referred to as, "The guy who wrote *Psycho*."

The man published close to sixty books, and *four hundred* short stories. He did incredible scripts for TV shows like *Alfred Hitchcock Presents*, *Thriller*, *Star Trek*, and *Night Gallery*. Outside of writing, he worked on political campaigns in Wisconsin, including a Senatorial Primary campaign, which, alas, was lost by the narrowest of margins to Joe McCarthy.

The movies Robert Bloch wrote all had the same completely twisted fucking spin his prose did... full of sicko humor and the mischievous glee of a sixth grader throwing spitballs. Who could forget his scripts for schlockmeister William Castle: THE NIGHT WALKER and STRAIGHT JACKET, featuring a tortured Joan Crawford and lots of axe-murders? How about the evil wax museum figures in THE HOUSE THAT DRIPPED BLOOD? Then there's THE COUCH, THE CAT CREATURE, THE DEAD DON'T DIE. And my personal favorite, the anthology movie, ASYLUM, that features a freezer full of human body parts flopping up the basement stairs to lay some seriously vengeful shit on a murderer.

Almost no one has done more to corrupt my little mind than Robert Bloch. I've never met the man, but I always assumed I would. I've been to parties and horror writer conventions where Robert Bloch was expected to show up. I'd ask, excited as a little kid on Christmas Eve: "So, is Robert Bloch here?" And the answer would always be: "Nahh. He couldn't make it. But he'll come to the next one."

And now the next one will never come.

In the mean time, we still have Robert Bloch's movies, his books, his totally Punk Rock sick sense of humor to guide us to guide us through the dark times.

* * *

Now, vampires are supposed to be sexy... but for the most part, it's all talk and no show. In most vampire movies, crummy actors go through the motions of being seduced, mesmerized, transfixed, *whatever*, by a sexy vampire... but for the most part, it's about as sexy as watching slides of someone else's fishing trip.

Just about the only vampire flick I can think of that **really was** sexy, instead of just pretending to be, is Hammer film's 1970 classic, THE VAMPIRE LOVERS, with voluptuous Ingrid Pitt as a lesbian vampire frolicking with, and gloriously corrupting, nubile Madeline Smith in a bunch of sets that the photographers of the Victoria's Secret Catalogues would KILL to get a hold of. To quote the great philosopher and artist, Tex Averey: AUUUUUUUWOOOOOOOOGHA!!!! WOOF! WOOF!! WOOF!!!! NOOIIggaaaaa! WOOFF!! WOOF!!

I finally tracked down one of the sequels to VAMPIRE LOVERS, called TWINS OF EVIL. It's not as good as VAMPIRE LOVERS. In fact, it's not a very good movie at all. But, since when has quality ever affected my judgment, anyway?

TWINS OF EVIL is a by the numbers vampire movie, featuring such favorite gimmicks as a Satan Worshipping Count who sells his soul to become a vampire (the count looks like a cross between Glen Danzig and Mike De Barge); Peter Cushing as a Puritanical, fanatic witch hunter; a mute servant in the castle of evil; angry villagers with torches; and a vampire who dissolves once he's staked.

So... how can you not love a movie like this? Sure, you've seen it all before, but at least you get what you pay for. Sure, TWINS OF EVIL doesn't have Ingrid Pitt, but it does have Mary and Madeline Collison, *Playboy*'s first identical twin centerfolds, who are definitely babes in their own right, as well as lots of shots of gorgeous women in flimsy nightgowns sylphing through the woods, and one of the best cinematic decapitations I've ever seen. It's right up there with THE OMEN. Sure, it's not politically correct, but this movie is fun enough to bring out the Joe Bob Briggs in even the most die hard tofu-chomper.

On our headbanger scale of 1-4, TWINS OF EVIL gets three Headbangs.

* * *

Something kind of ugly may be coming on the horizon.

I'm talking about the MYSTERY SCIENCE THEATER 3000 MOVIE that's in the works. For those of you who don't know... MST3K, as it's known, is a show on cable where we, the viewers, watch a guy and two little robots watch cheesey movies and make fun of them. I *like* MST3K... even though they sometimes make fun of movies I really love, such as TEENAGERS FROM OUTER SPACE, and THE BRAIN THAT WOULDN'T DIE. But I freely admit that these are movies that are cheesey, and can be made fun of with no lasting ill effects.

But a MYSTERY SCIENCE THEATER 3000 MOVIE? Where we sit in a theater watching a movie of a guy in a theater watching a movie? I don't know if that will work... especially if the movie that's going to be made fun of in THE MST3K MOVIE is... THIS ISLAND EARTH!!

THIS ISLAND EARTH is a really cool movie!!! It's a nifty 1950s sci fi flick, partly ghost directed by JACK ARNOLD, for God's sake!!! It's about these funny looking aliens, led by Jeff Morrow, who kidnap Earth scientists so they can work on their planet's defensive barrier against their mortal enemies.

I love THIS ISLAND EARTH. It has all kinds of cool stuff, like a car driven by the guy who plays the Professor on *Gilligan's Island* getting blasted by a death ray!!! And a flying saucer abducting a airplane in midair!! And a nifty space battle 20 years before STAR WARS. And, one of my favorite bits... an exploding German scientist!!!

THIS ISLAND EARTH is the only movie I know of where you get to see an entire planet bombed to smoldering crap by spaceships piloting meteors to the surface. And there's a really cool Bud Westmore Space Monster Mutant, too... And nifty Technicolor special effects by Clifford Stine. Sure, the star of THIS ISLAND EARTH is Rex Reason, and he's kind of easy to make fun of, but it's one of the best sci fi flicks of the 50's, the only one that really *feels* like the kind of pulp sci fi that was being published back then, the only one that really *feels* like a comic book.

So, on our headbanger scale of 1-4, THIS ISLAND EARTH gets three headbangs... FOUR if you're in a really goofy mood.

Later.

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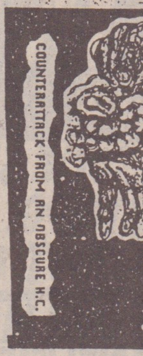
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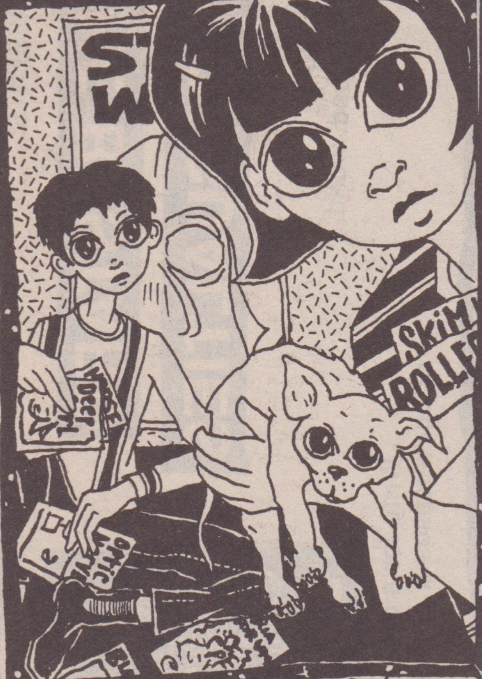

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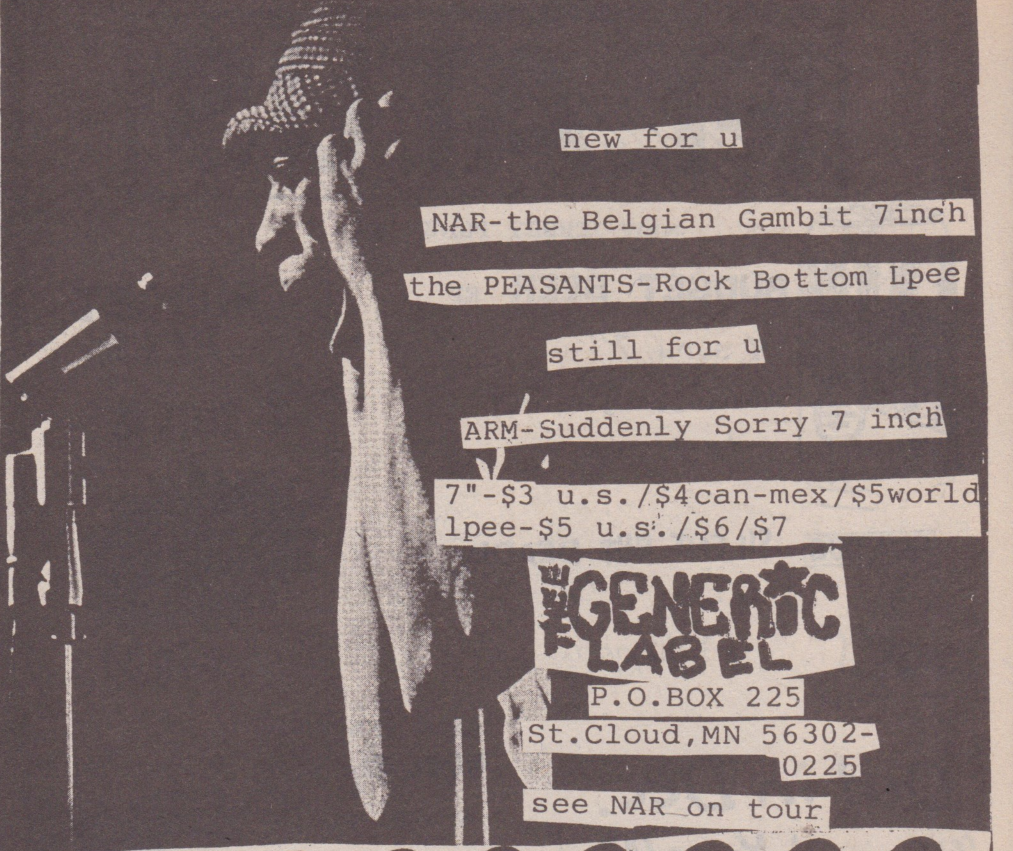

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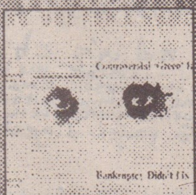

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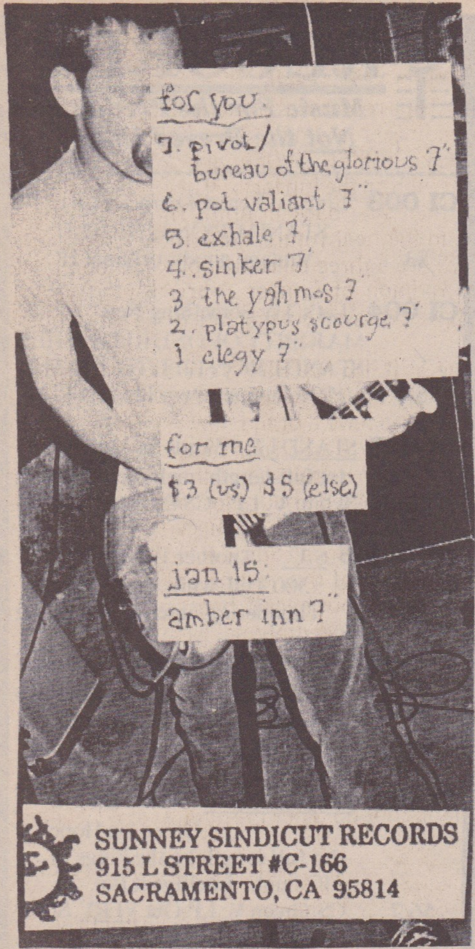

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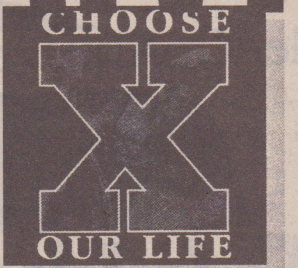

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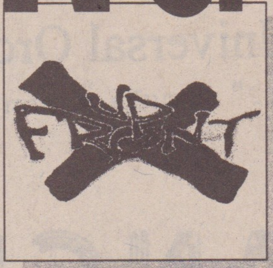

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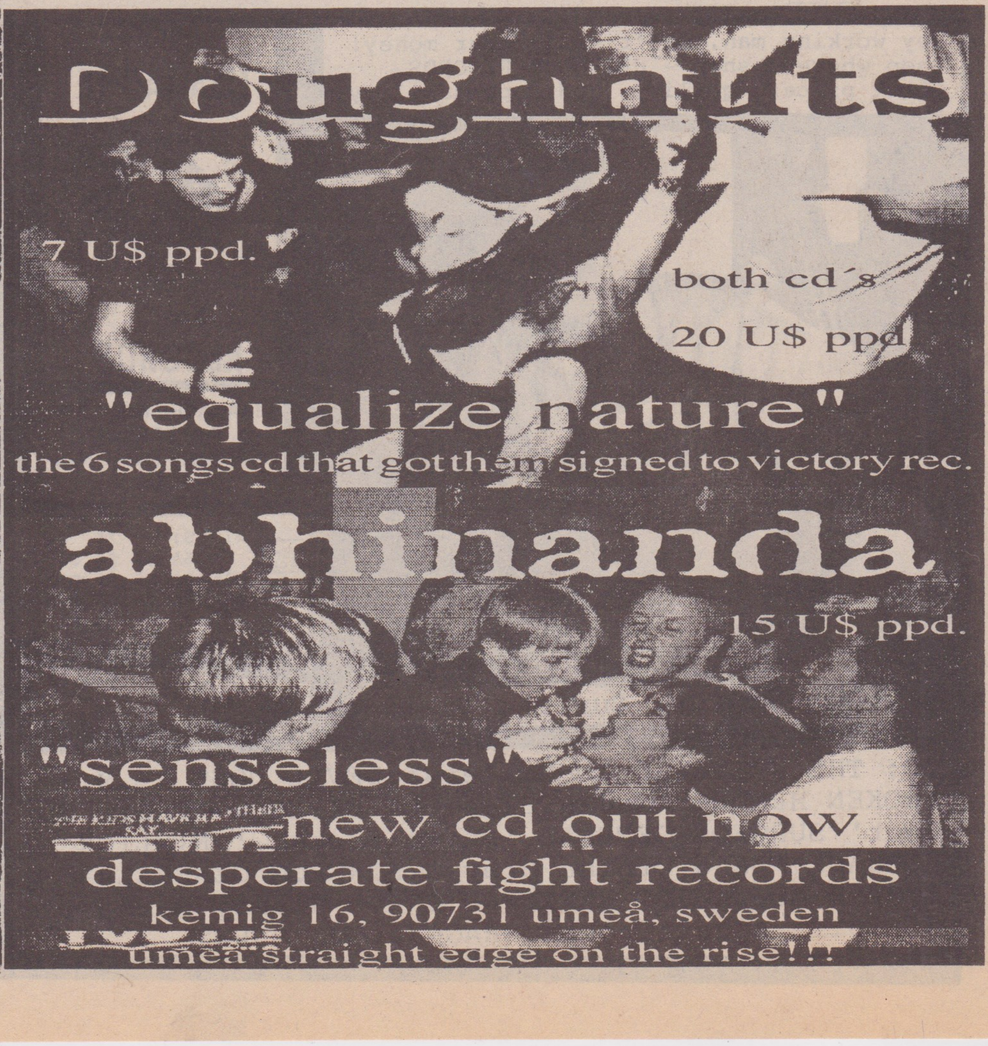

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Scene reports

MICHIGAN
BROKEN SPOKE

This scene report was completed by Mike DaRonco, Amado Guadarama & Colin Kohair.

Bands: BROKEN SPOKE are a 4-piece punk group that's high on the fun factor. They've played many shows since their first back in April. They also plan to release a tape in the near future. Punk fuckin' rock!

THE SMARTIES are a three piece that play fast pop punk following in the tradition of Cringer & Screeching Weasel. Unfortunately, they haven't played out that much due to members being on vacation.

JACK KEVORKIAN & the SUICIDE MACHINES are a very energetic four piece that play ska-flavored punk. Recently, they've just finished their successful west coast tour and have a brand new 7" coming out on their own Old Skool label. They also have a 13 song tape out called *Green World*, which is highly recommended. A re-release of their first tape, *The Essential Kevorkian*, on 10" is also being talked about. Most of their shows are very crowed as well as rowdy; but most of all fun. So go check them out when you can. For more info, you can write to them at Suicide Machine/ 15417 Deering/ Livonia, Michigan. The **KOSBY KIDS** as of this writing are dormant. They played no frills 80's style punk with great lyrics about beer & beating up jocks.

EMPATHY are an intense sXe hardcore band with very emotional lyrics & vocals. They have a 7" out on Element records, and they have a new 12" on Conquer The World records. They've recently just finished their small east coast tour.

GROUNDSTATE is a four piece straight as fuck hardcore band that has a sound that kicks you in the head. they have a 7" available through Severance Records.

RICOCHET a four piece metallic hardcore band that have a NY sound, very heavy, very moshy. They have a new CD available on Initial Records. They have an upcoming tour so go check them out when you can. Write to them at 4167 Sunburst/ Waterford, MI 48329.

TIGER 100 are a four piece from Ann Arbor that groove the same way that Drive Like Jehu or Slint do. They play out a lot & I suggest that you go see them whenever you can.

ROOSEVELT'S INAUGURAL PARADE had a very pretty melodic emo sound with two vocalists. They have a 7" coming out on Council records. This band will be missed.

CURRENT have a very DC influenced sound to them with poetic lyrics and interesting guitars. They have plenty of releases including an LP a 7" and two split 7" as well as various compilation tracks. They've also just returned from their successful summer tour. They also have a side band known as **OTTOWA**, with their friend Jeff doing 2nd vocals. They have a split Lp with **JIHAD** available by the time you read this. **OTTAWA** are a crust/grindcore band and that's definitely not a bad thing. Oh the split LP is on Abiology Records/ PO Box 96/ Milford, MI 48381.

PEEWEE MASON are a fun band with an old garage punk sound to them with songs about smoking cigarettes, playing Sega and all that good stuff.

SLUGBUG are a four piece pop punk band with a Descendents, Pixies, Dinosaur Jr. influence. they haven't really played out that much, although they have 2 tapes and a 7" on Red Growler Records. You can write to them at PO Box 141/ Wyandotte, MI 48192.

PHAROAH are a five piece emo band that haven't really played out that much. Their guitar work is intriguing as well as the singers voice, very influenced by Rites Of Spring.

A band that's still kickin it after sometime os **SOCIAL OUTCAST**. Their punk sound never goes out of style and their songs are just as angry as ever. They have a new split 7" with Jesus Crust. You can write to them at PO Box 567/ Milford, MI 48381.

GROUT haven't played around here much but they never dissapoint when they do. Their politically motivated lyrics & unique approach to punk makes them a great band. Their 7" is available through Unearth Records/ PO Box 40282/ Redford, MI 48242.

BOG BLAST are a pissed off 'furnace core' band with 2 available 7"s. They tend to play bars (21+!!!) but occasionally play all ages shindigs, so check them out. You can write to them at 30569 Westmore/ Madison Heights, MI 48071.

OLD SPICE is a new band with members of the **PARKA KINGS** doing very catchy pop punk. They're currently searching for a new drummer. They're talking about releasing a 7" as well.

Last but certainly not least is the brand new punk band **AISLE 9** (formally called **SUPER TRACK MEN** or **NONE SO BLIND**). They're a HC/ punk band with a girl singer. Their main goal is to play as much as possible and have fun. So write to them at PO Box 252161/ West Bloomfield, MI 48325. Send what you can for demos.

As for the Downriver scene, it's completely dead. Bands such as **GASH** & **SWISHER PUSH** have broken up. (Thank goodness Swisher Push broke up, their lame, wimpy, wanna-be pop punk sound made the Downriver scene, and the Detroit scene an embarassesment. Besides,their guitar player & drummer were complete fuckin' dorks.)

However, there's hope for the Downriver scene. **PEATCORNBLOOM** is getting back together after a long hiatus.Their founding member Steve Cheseney (also known as Downriver's Daddy) vows to awaken the greatest Downriver band.

Clubs: The Grounds Coffee House are still doing shows here. You can call them at 1-313-278-7775 ask for Eric.Z

The Trumbell Theater holds shows once in a while, their Nº is 313-832-0114 ask for Kim, Matt or Will. Finally, the Falcon Club, puts on bigger shows here in Detroit, they hold all ages shows once in awhile. The number is 313-368-6010.

Zines: *Miss Michigan* is basically about the adventures of Katie Gorell and what makes her smile. the address is 246 Yateley MSU/ East Lansing, MI 48825-1009..It's $1.25 w/postage paid. *Stagnant* is full of edtorials, animal rights, and packed with pictures. Ask for Mike Derrick 705 North Alexander/ Royal Oak, MI 48067. *Element Zine* Nº11 has been out for a while now. It features interviews with **EMPATHY**, Policy Of Three, o For An Answer, Vegan Warrior and more. It also features photos, articles, 80 pages in all for only $2.00. Element/ 23144 Cleveland/ Dearborn, MI 48124. *Catch This Beat* is a cool skazine from West Bloomfield. Nº2 features interviews w/ the Pietasters, Skankin Pickle and Gal's Panic. It also features pictures, ads, articles & more. Write to them at Catch this Beat Po Box 252161/ West Bloomfield, MI 48325. Best of all, it's free. *Old Skool Nwesletter* is another cool skazine from Redford. Issue Nº2 features interviews with The Urge & Hoodlum Empire. It also features show reviews, record reviews, ads,pictures, articles, & more. All for a mere 25¢. You can write to them at Old Skool Newsletter/ PO Box 401286/ Redford, MI 48240.

Labels: Old Skool Nwesletter is the only ska record label here in Detroit. They've just ut out the Jack Kevorkian tape for 5 bucks and are soon to release a Kevorkian 7". They also distribute a lot of out of state ska as well. For a catalog write to them at Old Skool Records/ PO Box 401286/ Redfore, MI 48240.

Element Records is a sXe label with two releases under their name. One from **ONCE AGAIN** & one from **EMPATHY**. Both for 3 bucks. Make check or money order to Eric Ziembowicz/ 23144 Cleveland/ Dearborn, MI 48124.

Anti-Music is a HC label with releases from **6 FEET DEEP, BOG BLAST, SMOKE & SNORKEL**. For a cataglog write to them at PO Box 20178/ Ferndale, MI 48220

Conquer The World puts out and distributes sXe HC releases. They've just recently released the **EMPATHY** 12" for 8 bucks, it's well worth getting. For a complete catalog & newsletter write to Po Box 40282/ Redford, MI 48240. Or call their voice mail at 313-746-3393

Another sXe label is **Initial Records** From West Bloomfield. They've just recently released the **RICOCHET** CD and the new **ENKINDEL 7"**. You can write to them at PO Box 251154/ West Bloomfield, MI 48325.

Council Records has a few releases from **CURRENT** (LP & a 7"); and are planning to release a **ROOSEVELTS INAUGURAL PARADE** 7" in the near future. 4710 Williamson/ Dearborn, MI 48126.

Finally **Severence Records** just released the **GROUNDSTATE** 7" for 3 bucks. 25540 York Rd/ Royal Oak, MI 48070

That's all for now from Detroit. To anyone that we might have missed will get you next time. Mike,Amaod & Colin.

SOUTHERN CALIFORNIA
The Stitches

This is my first scene report from Orange County home of Good Ol' law abiding, bible holding Republicans who worship Richard Nixon and John Wayne. Despite this, we have had some damn good bands and still do, along with being known for Straight Edge bands, no Straight Edge bands in this report though. I'll be mentioning bands that are mostly older members of the punk scene who play good ol punk rock'n'roll. Most of these bands are from the coastal areas of Huntington Beach, Costa Mesa, etc. along with surrounding areas.

We'll start with **THE STITCHES** who just put out a great two song 7" on Vinyl Dog Records and have one song on a comp with **U.X.A** and **CORRUPTED IDEALS**. They are snotty as fuck 70's punk with a 80's OC influence. Every time they play things get crazy with people going nuts due to the crazy front man Mike. Next we have **U.S. BOMBS** whose front man is Duane Peters; you old skaters might recognize that name since he was a pro skater. They also have Kerry Martinez of **SHATTERED FAITH** on guitar, S.F. are also playing around again. **THE U.S. BOMBS** have a early O.C. sound with some 70's punk but not as fast and snotty as **THE STITCHES** but just as good. They will have a 7" out soon on Vinyl Dog and I hear it's great. Next we have **THE NAUGHTY MONKEY** who have more of a Hard Core feel than the other two bands but a early H.C. sound, mixing the Germs with 80-82 LA/OC. They should be recording soon on the V.D. label. All three of these bands play together a lot.

MANIC HISPANIC is a great cover band but very original in the way they do it, with members of the **CADILLAC TRAMPS, JOYRIDE, GRABBERS**, who are all of Latin decent. They do covers like "Garage Days" by the Clash and turn it into "Barrio Days", etc. The songs are all classic punk songs given a Latin twist, They have an LP coming out on Dr. Dream. The **CADILLAC TRAMPS, JOYRIDE & THE GRABBERS** are on Dr. Dream, the **TRAMPS** are cross of Blues and Punk and rule live, they have 3 albums out so check them out. **THE GRABBERS** have a 7" and a LP on the way, the 7" got rave reviews in Max R&R, they play a Dead Boys, Thunders type punk, **JOYRIDE** has ex members of the **ADOLESCENTS** and are a good Pop/ Punk band. Not really from O.C. but near buy we have the **HUMPERS** who rule and if you read this mag you know who they are so check them out, also **SKULL CONTROL** who live all over SoCal, they play in O.C a lot and are really good live.

In no way is this all of Orange County let alone southern California so don't get mad if your band wasn't mentioned. There are a few places to play mostly 21 and over and some all ages places that change all the time. Right now there is no real steady place. **Club Mesa** in Costa Mesa was cool for awhile till the Nazis started ruling it, now no one wants to play there. I can't really give numbers of places that book shows regularly cause there aren't any, you can contact me and I might be able to send you somewhere.

Cool stores are **Vinyl Solution** in Huntington Beach who have everything you want from used to very current, with lots of cool old used LPs etc. In Long Beach bordering O.C. is **Zed Records**, another very good store. If you're into Punk Rock fashion and trendy "Alternative" stuff, the **Electric Chair** in H.B. is cool for that; it's on Main St. in H.B. Like I said, clubs are scarce and places to hang out are the beach in Huntington but other than that no really cool place that all the punkers hang out.

The following are addresses for the bands etc. You can reach The Stitches, U.S. Bombs, Naughty Monkey, Vinyl Dog Records and Vinyl Solution all at 18822 Beach Blvd./ Huntington Beach, CA 92648. You should put Vinyl Solution as the main name and 'c/o' which ever band you want so they know who it's for. The Grabbers/ 2121 Breton Lane/ Huntington Beach, CA 92646. Cadillac Tramps/ 8505 Washington Blvd/ Culver City, CA 90232. Zed Records/ 1940 Lakewood Blvd./ Long Beach, CA 90815. JoyRide, Manic Hispanic and Dr. Dream Records are at 60 Plaza Square/ Orange, CA 92666. The Humpers/ 601 Mira Mar/ Long Beach, CA 90814. You can write me for further numbers etc that I may not have had for this at this time or for other general info.

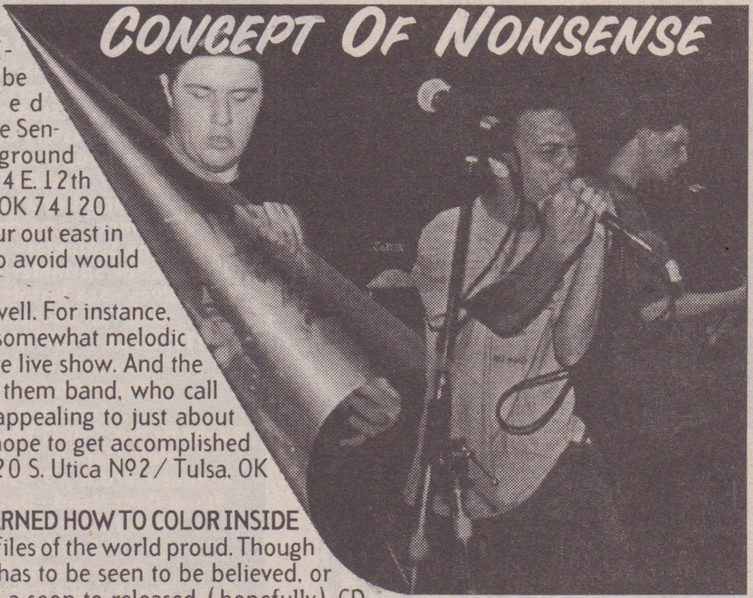
Patrick/ 521 W. Wilson №B202/ Costa Mesa, CA 92627

Scene reports

OKLAHOMA
TOWN
The Kids Who Never Learned How To Color Inside Of The Lines
TAMA

From the crotch of the bible belt Tulsa, Ok) bleeds this long overdue scene report.

First off, the rumors are indeed true, **N.O.T.A.** are out and about again, shredding local and regional venues. The word is that they are currently working on a CD of old/new-live/studio songs. They also have a very limited cassette with 4 new songs entitled *Nasty Old Thrashing Alcoholics.* They can be reached at the N.O.T.A. World Headquarters/ 1546B S. Harvard/ Tulsa, OK 74112. Also the **ILLEGITIMATE SONS OF JACKIE O.** are starting to play out again, and just ask anyone who knows, once you've been to one sons show, you will be forever knowledgable about the atrocities that await Christians in their firey pit of hell. The Sons can be reached at PO Box 1534/ Norman, OK 73070 (405-573-0927) (Dan). **CONCEPT OF NONSENSE** have slowed to an almost nil playing schedual while being replaced by the chaotic political punk-o-mania that is **BROTHER INFERIOR**. They has plans to record soon but no other information is available at this time. Both **NONSENSE** and **BROTHER INFERIOR** can be reached through the Sensual Underground Ministries/ 404 E. 12th St №1/ Tulsa, OK 74120 (918-585-3921) (Chad). Also **BROTHER INFERIOR** has plans to tour out east in early to mid '95, so any assisstance with shows, crash pads, people to avoid would be greatly appreciated.



There is quite a slew of new bands popping up in the area as well. For instance, **9 IRON** (yes, they know they are not the only 9 Iron around) are a somewhat melodic and reasonably aggressive punk band that put on a rather impressive live show. And the **REFRESHMENTS** are a more punk/ska/whatever you want to call them band, who call themselves music for people who eat (and yes, they are just that appealing to just about everyone). Both of these bands are planning on a split 7" that they hope to get accomplished soon, and they can be reached at their Cherry Street Commune/ 1520 S. Utica №2/ Tulsa, OK 74105. (918-585-3167).

On a bit of a different note, there are **THE KIDS WHO NEVER LEARNED HOW TO COLOR INSIDE OF THE LINES**, who are definitely the band that would make the pedofiles of the world proud. Though musically in a more heavy rock vein, they put on a stage show that has to be seen to be believed, or ever comprehended for that matter. They are currently working on a soon to released (hopefully) CD entitled *Clubbing the Seal of Approval.* The Kids are always looking to sellout to the highest bidder so any interested parties can contact them through the Sensual Underground Ministries.

Some other bands in the area that I have seen but, I do not know much about are **FLANNEL BURNES**, **E AND ME**, **X-MAS TREE**, and also there a vast variety of incestuous combinations of side project bands made up of any and all the afformentioned bands that simply blow the living hell out of what any other state has to offer. A few bands to be mentioned that are not in our direct vicinity, are **PROM NITE**, **BIG SKIN HEARTS**, and of course, the almighty **SUBSANITY**, who have a 7" out and can be reached through (Mike) Rt 3 Box 126/ Pauls Valley, OK 73075.

There are an ever-changing group of clubs to play and hang out that could be considered worth going to. **The Ikon** (where a majority of the local punk shows are held right now) 606 S. Elgin/ Tulsa, OK 74120. The № to call for shows is Diabolical Productions (918-585-5969). Also, there is a new place (actually, old place, new and much cooler management) **Xenophon** (20 E. Brady). The word is here that they are going to cater to the "older" crowd, but if you do play there expect to be treated well. Also on a more mellow note there is the **Eclipse** (which) at one time was the notorious **Club Nitro**, and for those who remember, the same guy still runs the place. So if your in town during the week, it's nice to hang out there on open mic night, but I wouldn't recommend booking your band there. It's located at 6th and Quaker (off Peoria). And it should be mentioned that on those occasional nights that a show cannot be located, one of the locals, Chris, cons his parents into leaving so he can do punk shows in his basement.

So, if you do want to come through this wretched part of the country, there is a lot more going on than most of the U.S. would probably imagine. And if you do want to get a show in the area the best place to start would most likely be the Sensual Underground Ministries: Apt. of the Inferior/ (918-585-3921). I can usually find a good place to play, and you always have a place to crash. On a final note, all the best to our brethren in **WELFARE** who just took off for Chicago. Amen.

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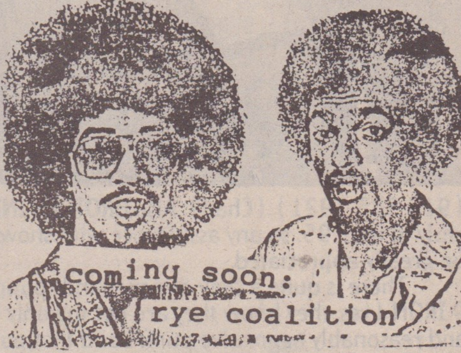

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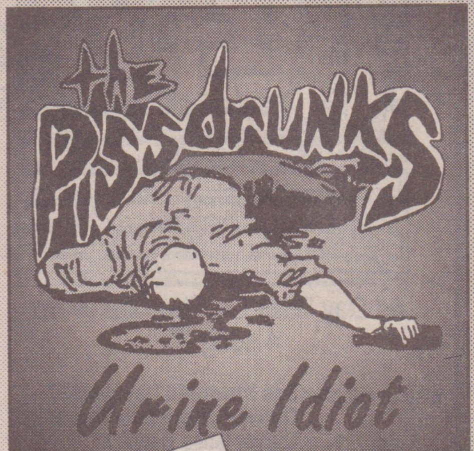

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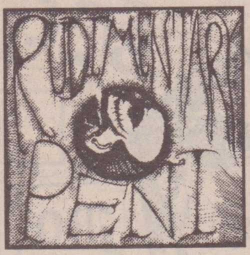

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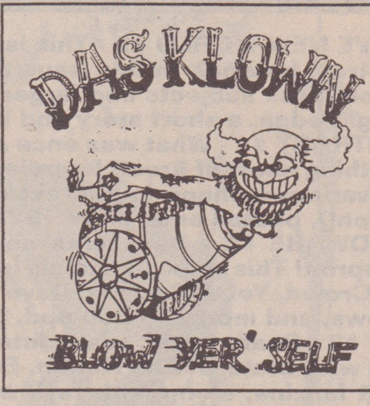

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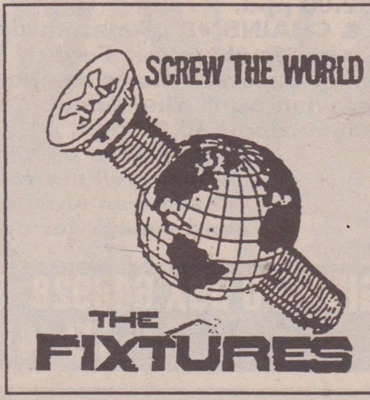

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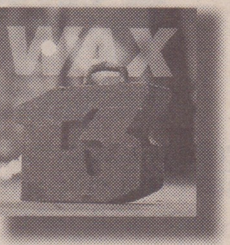

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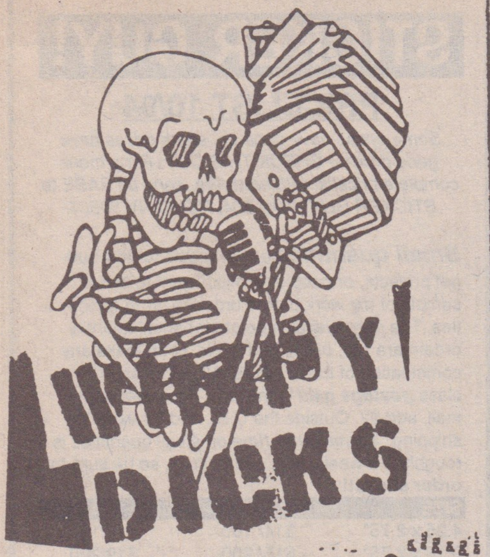

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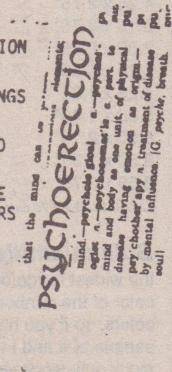

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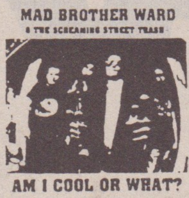

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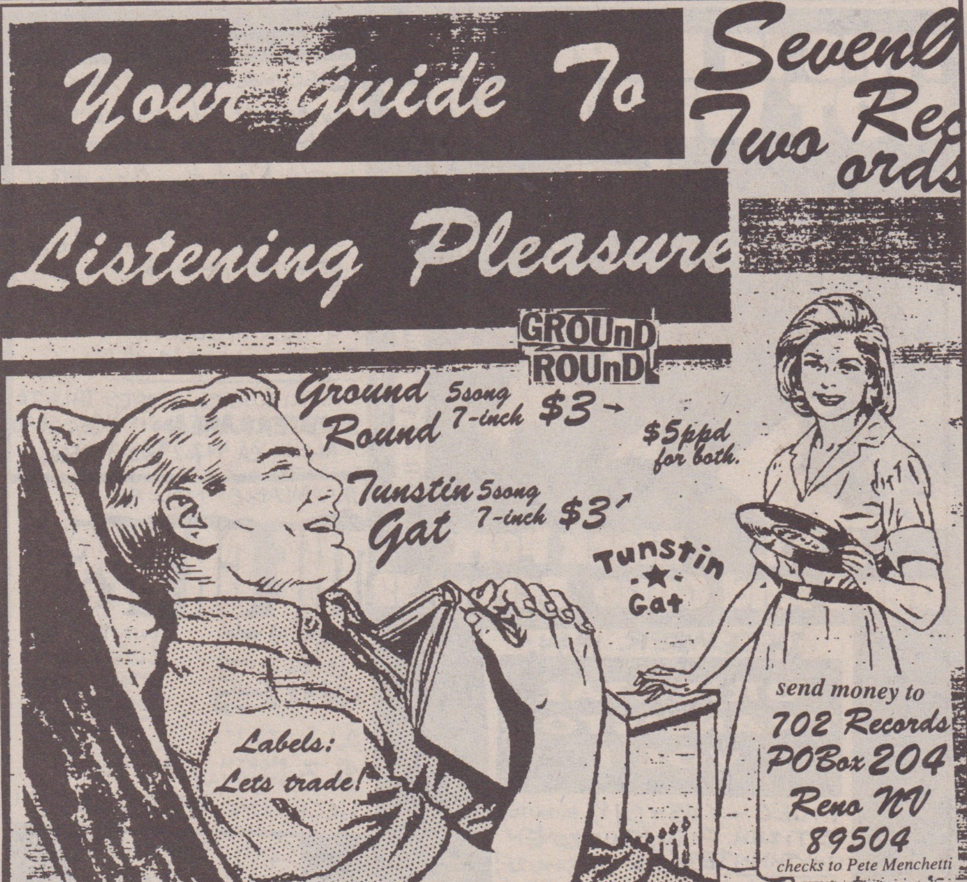

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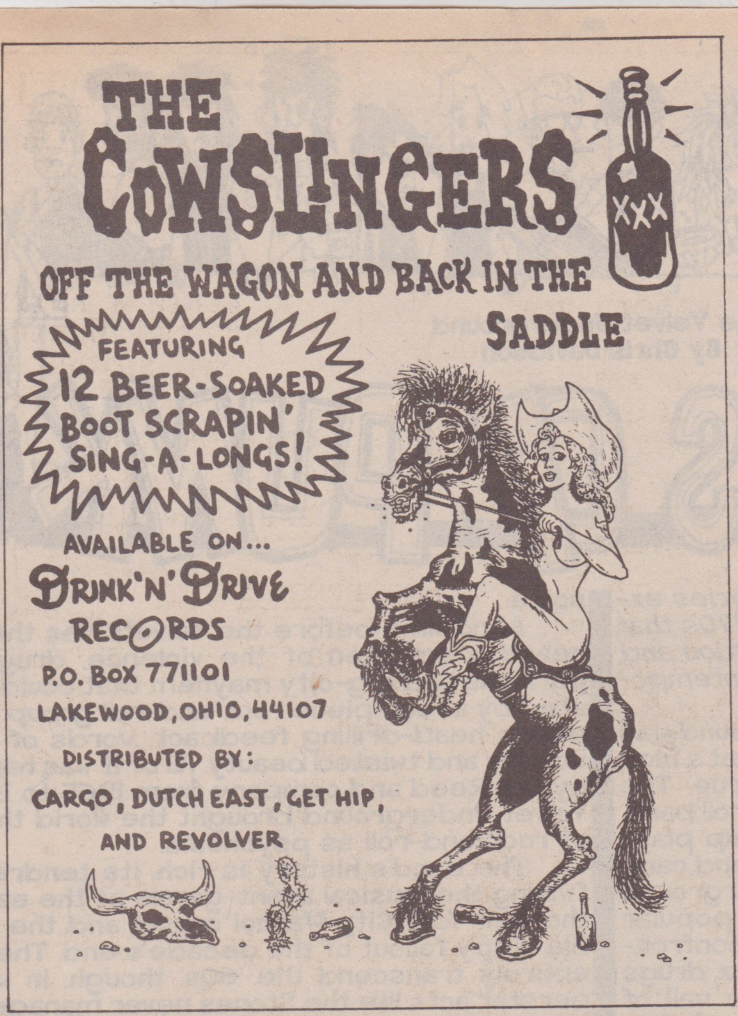

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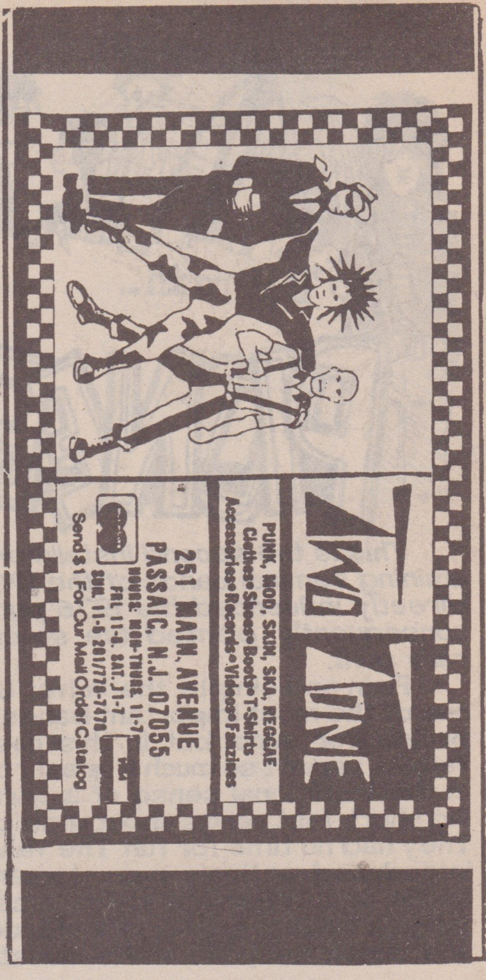

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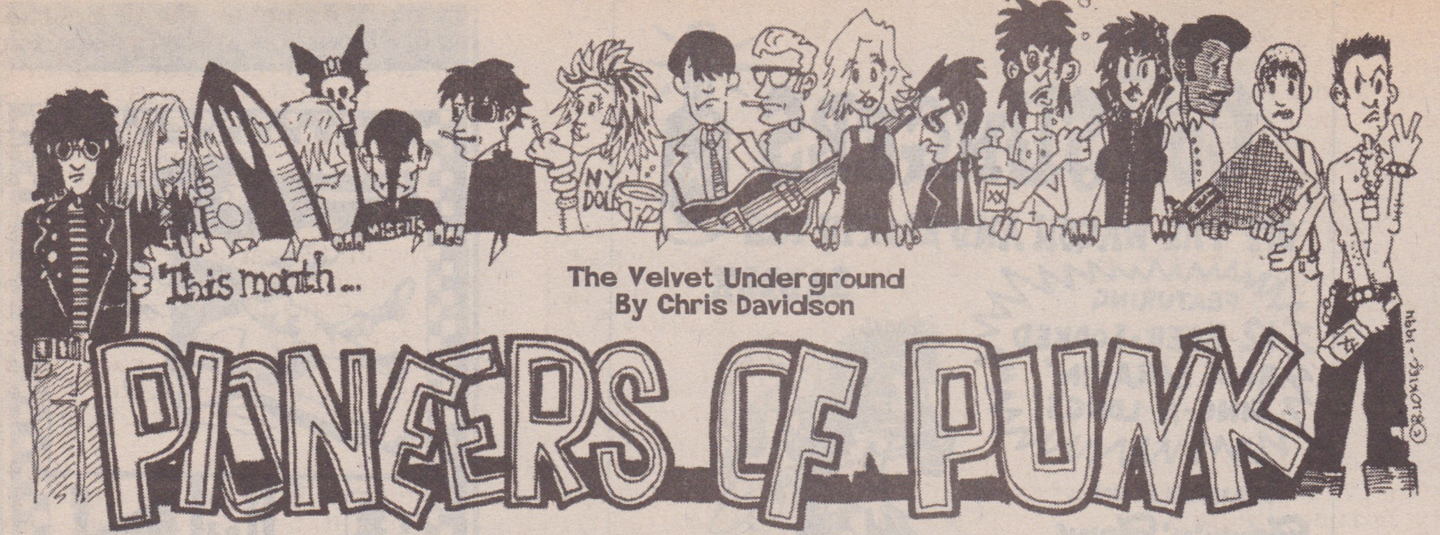


PIONEERS OF PUNK

The Velvet Underground

By Chris Davidson

This is the second installment in a series examining seminal bands of the 1960s and '70s that directly influenced the 1976 punk revolution and, consequently, planted the seeds of contemporary punk.

Plain and simple, the Velvet Underground was one of the most important bands ever. That's high praise, for sure, but in this case, it's true. The Velvets weren't so much a great rock-and-roll band, in the traditional sense of a garage group playing short, fast songs about girls, parents and cars. They had no time for fun. The Velvet Underground introduced entirely new elements into popular music: an intensity of vision, a sense of confrontation, a subject matter rife with deviant sex, drugs and urban despair, and a claustrophobic wall of noise.

At no time before the Velvets was there ever heard a smidgen of the violence, drug-addled paranoia and big-city mayhem that could be created by a four-piece rock-and-roll group. Intense power, head-drilling feedback, words of garbled wonder and twisted beauty. All of it was harnessed by Lou Reed and company from 1965 to 1970. The Velvet Underground brought the world the notion of rock-and-roll as psychosis.

The band's history is rich, its tendrils intertwining the musical avant-garde of the early '60s, the New York City Warhol crowd, and the miserable hippy fallout of the decade's end. The Velvets entirely transcend the '60s, though, in ways superstar acts like the Stones never managed. May-

be it's just that they were cooler than any of their contemporaries and existed on the outer fringe of commercial success that they rose above their era.

Let's simplify, for now, and say the band's lasting influence might best be explained as a pure case of being a decade ahead of their time. "If you look back at the early Velvet Underground, in retrospect, it's remarkable," Lou Reed once said. "There's nothing. The Velvet Underground is legitimate. It can hold its own."

Let's tackle one sticky topic before jumping into the band's history. The huge stumbling block I see with the Velvets, and this isn't a cheap shot, is that their recorded work varies so wildly in quality. I'm not making this up as always, the proof is in the vinyl.

One theory to explain this is that the chemistry between Lou Reed and John Cale on *The Velvet Underground & Nico* and *White Light/White Heat* created the group's finest moments. Logically, I guess, this would mean that everything without Cale pales in comparison, which isn't exactly true. Nevertheless, I'd have to throw my hat into this corner. Nothing else except chemistry (or lack thereof) explains the drop-off in excitement after the second LP. Everything else that followed is truthfully a slight bringdown.

The early story of the Velvet Underground basically boils down to the relationship between Reed and Cale, the former a literate if somewhat coddled rock-and-roller, the later a classically trained experimentalist.

Lou Reed was born in Brooklyn in 1942 and raised in an upper middle-class family on Long Island. Some people form their personalities young, and it appears that even early on, three things interested the young Reed: music, sex and literature. His high school doo-wop group, the Shades, released a local single (as the Jades) that was picked up nationally by Dot Records. As a teenager, his family submitted him to electroshock therapy to "cure" his homosexual tendencies. He attended Syracuse University from 1961 to 1964 and graduated with a degree in English and Philosophy. One of his professors, and obviously an early influence, was the self-destructive poet and essayist Delmore Schwartz.

In college, Reed often fronted bands which included Sterling Morrison (born 1942, also from Long Island), who hung around campus a lot and briefly attended classes there. It's unknown whether Reed recorded in college, although a song he wrote, "Your Love," was copyrighted in 1962. Regardless, he was probably playing the same tough mixture of R&B, garage and frat rock that hundreds of other college groups were playing in the early '60s.

Just about the coolest aspect of Reed's early life and one that most squares never fail to belittle was his first job after graduation as a staff writer for Pickwick Records on Staten Island. Hard to believe, but Reed was actually part of a team who wrote and performed "soundalike" songs for Pickwick's budget compilation records.

Budget or knock-off albums were big in the early 1960s. Budget labels designed entire albums to look and sound like legitimate hit acts of the day. Everything from surf and hot-rod to garage and Mersey Beat was copied by studio writers and musicians and then sold at supermarkets in LP form for a buck, or so.

Reed only worked at Pickwick from late 1964 through early 1965, but a good amount of material written by him (and sometimes performed, too) appeared on vinyl under names like the Beachnuts and the Roughnecks. Now, the next time you hear someone knock this stuff, you'll know better. Lots of it really kills compared to 99 percent of modern rock music.

The other half of the Velvet's early braintrust came in the form of John Cale, born in South Wales in 1940. Cale was classically taught in London from 1960 to '63, where he learned the viola. He then came to the States under a Leonard Bernstein fellowship secured by Aaron Copland. His stewardship didn't pan out, however, and Cale soon moved to New York, briefly working with the avant-garde composer John Cage.

In 1964, Cale came under the wing of another avant-garde composer, LaMonte Young, who really dug the drone of a single note. Young liked it so much, in fact, that he created a loosely formed troupe of experimental musicians, the Theater of Eternal Music, to dabble with drones and other kooky sounds. Cale fell in with Young's group, which also went by the name, the Dream Syndicate.

Talk about your diametrically opposed beginnings! At roughly the same time, you've got Reed cranking out hot-rod tunes on Staten Island, and Cale playing an amplified viola in the Theater of Eternal Music's way-out multi-media shows, mixing light projections, Indian music and long improvisational jams. But check out fate, here.

In late '64 or early '65, Cale and fellow Dream Syndicate member, Tony Conrad, met a Pickwick writer, Terry Phillips, at a party. Phillips happened to be looking for a group of musicians to promote a Reed studio group called the Primitives and their new 45, "The Ostrich," which featured Reed on lead vocal. How impossibly cool!

The next thing you know, Cale, Conrad and Walter DeMaria (another Eternal Music pal) went to Pickwick to meet Reed, where he and Cale immediately hit it off. Amazingly, the foursome took to the road and played a handful of shows, including American Bandstand, as the Primitives. Such things could happen in 1965.

Reed and Cale stuck together after the Primitives and the Pickwick job dissolved. They soon met guitarist Sterling Morrison, from Reed's college days, in the subway, and the three began living and practicing together under names like the Warlocks and the Falling Spikes. Forming a tentative sound, they added Angus MacLise, a pal of Cale's from the Theater, on drums. The fledgling group mixed the heavy avant-garde influences of Cale and MacLise with Reed and Morrison's garage band upbringing, making impossibly quick inroads toward becoming a viable band with original songs and job prospects.

During the summer of '65, they recorded a demo tape (apparently now lost) that included early versions of "Heroin," "Venus in Furs" and "The Black Angel's Death Song" (all on the first LP); "Wrap Your Troubles in Dreams" (on Nico's first LP); and "Never Get Emotionally Involved with Man, Woman, Beast or Child (vanished). A name was eventually settled upon after Tony Conrad found a battered book in the street entitled, *The Velvet Underground* by Michael Leigh.

Now, if anyone thought Cale was the sole avant-nut in the band, take a look at MacLise. He and a friend, the underground film-maker Piero Heliczer, had a concept called "Launching the Dream Weapon" or "Rites of the Dream Weapon," which was a mixed media show of underground films that were projected onto a screen through a series of veils. Behind the screen, of course, they reasoned that the freshly minted Velvet Underground would play.

The Dream Weapon concept actually took place on a few occasions, one of which was coincidentally recorded by CBS-TV for a news piece on underground films. Captured by an unknowing camera crew was Heliczer's silent film, "Venus in Furs," featuring MacLise, Reed and Cale. And through the veils, in front of the film, stood the Velvets, performing the title song and an instrumental version of "Heroin."

Who knows what other grand weirdness MacLise might have dreamed up had he stayed with the band? He quit, however, on the verge of the Velvets first official gig and split to India, where, I suppose, veils were cheaper.

Determined not to slow the pace of their assension, Reed, Cale and Morrison quickly enlisted Maureen Tucker (born 1945), the sister of a Syracuse pal of Lou and Sterling, as their new drummer. And within days, through the help of pop music journalist Al Aronowitz, the Velvet's first billed gig took place on November 11 or 12, 1965, at Summit High School in New Jersey.

It doesn't sound like much of a premiere, but a week later, also through Aronowitz's assistance, the Velvets took up residency at Cafe Bizarre in the West Village. The band lasted only a short time here. Legend has it they were fired for playing "The Black Angel's Death Song" once too often. But before getting the boot, they were spotted on stage by Andy Warhol.

In 1965, Andy Warhol was more than a Pop Art impresario; he was amassing an industry around himself of underground films, production line artwork and media manipulation. With his zany silver wig and surrounded by beautiful people, Warhol was leading the charge of 1960s cultural experimentalism. Music seemed a next logical step.

"The Pop idea, after all," he said, "was that anybody could do anything, so naturally we were all trying to do it all. That's why when we met the Velvet Underground, we were all for getting into the music scene, too." Duly impressed upon his initial viewing, Warhol asked the Velvets to begin practicing at his base of operations, the Factory.

Before the year's end, the band and Warhol had signed a contract new equipment and rehearsal space in exchange for the Velvets playing live at Warhol gatherings. Among Warhol's entourage of night creatures, cross-dressers and star-gazers, the Velvets fit right in, their music stretching to mirror the Factory's atmosphere of wild experimentation. No limits were set. Inspiration was everywhere. It was a long way from Summit, New Jersey, two months prior.

A flurry of Warhol-inspired activity faced the Velvets in 1966. First, however, Warhol suggested they add Nico, an Hungarian singer, model and actress (she appeared in Fellini's "La Dolce Vita"), to the lineup. She became part of the group in theory, but her presence would prove a continual source of friction. For one thing, she wanted to sing everything the band performed. For another, Reed and then Cale had love affairs with her. She first appeared with the group in January.

Most high-profile of the Velvets early work with Warhol was the presentation of a multimedia show, "Andy Warhol Up-Tight," which opened at Manhattan's Cinematheque. "Up-Tight" featured the Velvets performing songs such as "Venus in Furs" and "Heroin" on stage while various films were projected over them. One 70-minute silent film of the band rehearsing, shot by Warhol, was called "The Velvet Underground & Nico: A Symphony of Sound." From "Up-Tight" evolved the Exploding Plastic Inevitable (EPI), a 12-person team that toured the country in 1966 and the first half of 1967. Ultimately, the EPI would include film, dancers, lights, slides, audience participation and, of course, the Velvet Underground.

The EPI took to the road after its New York debut, first to New Jersey and Michigan, then back to New York City and a month-long residency at The Dom on the Lower East Side. During the EPI era, the band grew even more musically avant-garde, the multimedia show more intense. Propelled by the Velvet's music, the EPI was chaos on stage.

"If the audience can take it for 10 minutes," said Warhol, "then play it for 15. That's our policy. Always leave them wanting less."

The intensity of the Velvet's music was thankfully at a peak in early 1966, when they began rehearsing for their first album. Although no record company had been secured, original sessions for the album were completed by April.

The Velvets then embarked on a California trip in May with the EPI. A couple of shows were staged, including two at the Fillmore, many more were canceled, and much of the time was spent re-recording songs for the first album. The Velvets weren't particularly liked on the West Coast and were regarded as a corrupting influence from the East. The band members, thankfully, reacted to the blossoming hippy movement as all good people should.

"Our attitude toward the West Coast was one of hate and derision," said John Cale. "They were into being flower children and beautiful and all that. They were pansying around." "We had vast objections to the whole San Francisco scene," said Reed. "It's just tedious, a lie and untalented. People like the Jefferson Airplane, Grateful Dead are just the most untalented bores that ever came up." Score one for the good guys.

An album in the can, the band occupied the remainder of 1966 under Warhol's tutelage, as the finished LP was shopped to various labels. It was eventually sold to Verve through Tom Wilson, a producer of Dylan and Zappa who liked the band, but remained unreleased until March of 1967.

The band was far from silent during the long wait, wreaking havoc on tour with the EPI and recording two little-known slices of Velvets ephemera that were released before the end of '66. One cut, "Noise," appeared on *The East Village Other Electric Newspaper* LP. The other (actually just Cale but credited to the group) was called "Loop" and came as a flexidisc in the December issue of *Aspen* Magazine. (To accompany Warhol's "Chelsea Girls" film, the Velvets also recorded some incidental music.) In December, the group's first official 45 was released: "Sunday Morning"/ "Femme Fatale."

The Velvet Underground & Nico LP finally arrived with a Warhol-designed banana peel-off cover. It fared poorly, though, failing to sell nationally in any great quantities, and was actually banned on New York radio. In retaliation, the Velvets decided to boycott playing New York, which they did from spring, 1967, to summer, 1970.

The album, however, withstood the ban, the boycott, and the eventual breakup, to become a certifiable milestone, showcasing a range of sounds and a litany of words no one has since approached. From the muted, dreamy lullaby of "Sunday Morning" to the closing cut, "European Son," the album presented a world unexplored in pop music. "I'm Waiting for the Man" told the tale of a Harlem drug score, from which we got the immortal line: "Hey white boy, what you doin' uptown?" "Femme Fatale" portrayed the atonal singing of Nico as a virtual patent for cool detachment. Every cut, deeper and deeper into the album, revealed power, chaos and beauty: The swirling S&M fantasy of "Venus in Furs," the propulsive guitar of "Run Run Run," the dense and exotic "All Tomorrow's Parties."

It was a unified, brilliantly executed concept. Its bedrock was obviously "Heroin," the drug song to end all drug songs. But its scope, from traditional Dylan-like rock ("There She Goes Again") to love songs ("I'll Be Your Mirror"), spoke volumes about the band's talent and ability to weave a musical mood. Just listen to "The Black Angel's Death Song" which sounds like the Pittsburgh City Orchestra tuning up in the men's room at Penn Station. *The Velvet Underground & Nico* was a triumph.

It was also, unfortunately, the pinnacle of the band's recording career. By the way, although the album credits Warhol as producer, it should be noted that he didn't physically fiddle the knobs in the control room. According to Sterling Morrison: "The album says, 'Produced by Andy Warhol.' Well, it was produced in the sense that a movie is produced. He put up some money. We made the album ourselves and then took it around because we knew that no one was going to sign us off the streets."

The Velvet Underground broke from Warhol and the EPI in May, 1967. Two of the many reasons cited for the break are most believable Nico's interference and the influence of Steve Sesnick, owner of a Boston club named the Boston Tea Party. Sesnick had entered the picture earlier in the year and promised the band sounder business judgment than what they were getting. Whether or not he was a step in the right direction, he became their next manager and booked them into his club many times throughout the rest of the decade.

Between the Warhol breakup and the end of 1967, the Velvets toured extensively and developed new songs. They even appeared on Cleveland television playing one called "Guess I'm Falling In Love."

In late summer, the Velvets recorded the six-song LP, *White Light/White Heat* with Tom Wilson producing. Attempting a live sound in the studio, the band proved difficult to properly record, its intense volume a major drawback from an engineering standpoint. "We always played loud in order to get the symphonic sound," said Cale, "but the loudness was supposed to bring clarity, and that wasn't true of the second album."

Poorly caught on tape, the Velvets did their best to blast through the muddy surroundings. Barely a step down in intensity from the first album, the second is full of amphetamine energy and what I like to call anti-Sgt. Pepper sentiment. A neat side-note: Original album covers of *White Light/White Heat* had a photo of a black skull tattoo embossed on a black jacket.

The title track is a wound-up, call-and-response rocker done in kind of a boogie style. "The Gift" marks Cale's debut as a V.U. vocalist, reading from a long Reed story. Beneath the words lies a plodding noise-riff originally done in concert as "Booker T." Expanding the theme of sexual pain begun with "Venus in Furs," "Lady Godiva's Operation" takes a close look at transvestites. The pointless "Here She Comes Now," originally demoed in late '66, is little more than filler, but it's quickly forgotten as Reed charges through the cacophonous gem, "I Heard Her Call my Name."

Like "Heroin" did on the first album, "Sister Ray" commands the most attention on *White Light/ White Heat*. Seventeen minutes after it starts, through all the riffing, plodding, chaos, sex, drugs and keyboards you can stand, it lurches to a halt. It sure ain't "When I'm 64," baby.

As if you couldn't guess, the album utterly flopped upon its release in January, 1968. We could nearly end the story here, if all we were talking about was the Velvet's boundry-pushing experimentation. And, for many fans, the remainder of the band's career is merely an interesting side-note. Let's keep wading through. There's still a few gems you should know about.

Nico's first solo LP, *Chelsea Girl*, forms a nifty sequel to the group's first two albums. Recorded in the fall of '67 with Reed, Cale and Morrison contributing five songs and some instrumentation, the album includes such Velvet Underground live staples as "Wrap Your Troubles in Dreams" and "It Was a Pleasure Then."

The time immediately following *White Light/ White Heat* brought change to the Velvets and their inner circle. Cale got married in April of '68, and Andy Warhol was shot in June, effectively ending the Factory. The band ventured into the studio in February to record a single ("Stephanie Says/ Temptation Inside Your Heart") in New York that went unissued. In May, they recorded "Hey Mr. Rain," which also stayed unreleased. Soon Cale, the band's experimental soul, would be gone.

With friction between he and Reed rising over the direction in which to take the Velvets, Cale was tossed out by Reed in September, 1968. Some blamed the Reed ego. "It was jealousy," said Sterling Morrison. "One friend said Lou told him that he wanted to be a solo star. Lou never confided that to us, but John and I always knew that he really wanted some kind of recognition apart from the band."

Cale said: "In the beginning, Lou and I had an almost religious fervor about what we were doing like trying to figure ways to integrate some of LaMonte Young's or Andy Warhol's concepts into rock-and-roll. But after the first record, we lost our patience and diligence. We couldn't even remember what our precepts were."

If it was undivided attention Reed wanted, he got his wish. For the Velvet's remaining two years with Reed as frontman, the group could easily have been re-named Lou Reed and the Velvet Underground, so complete was his control. With Cale gone, the band embarked on a new, less experimental, more pop-oriented direction. Lou hired Doug Yule on bass, and in late '68, the third album was recorded, entitled simply *The Velvet Underground*.

Released in March of 1969, the album showcases a drastically toned-down Velvets and focuses instead on subtlety and lyrical mood pieces. Gone, however, is the fire of the prior work. Just listen to Yule's mellow handling of "Candy Says" or the downright hippy "Jesus." The bulk of the album, "Some Kinda Love," "I'm Set Free," "That's the Story of my Life" and "After Hours," entices zombie-like behavior. Only the straight rocking of "What Goes On" and "Beginning to See the Light" break through the lazy haze. Both could have been second album cuts.

Obviously, it couldn't be all bad: The gorgeous "Pale Blue Eyes" and "The Murder Mystery" retain the Reed-Cale friction. But overall, it's a Velvet Underground album for Cat Stevens fans.

In late spring and summer of 1969, the Velvets began work on a batch of new songs intended for a fourth MGM release. The album was never finished, and the group was cut from the label in the fall. During a resurgence of interest in the Velvets in the mid-1980s, two albums of this unreleased material, *VU* and *Another View*, came out. As you'll notice, a good chunk of these late-period Velvets songs got recycled for Reed's solo career.

VU is the stronger collection, and would have beefed up the band's batting average if it had been released as a follow-up to *The Velvet Underground*. Not counting the aborted single with Cale "Stephanie Says" (redone as "Caroline Says" on Reed's *Berlin* album) and "Temptation Inside Your Heart" the worst of the songs recorded at these sessions are better than anything on the third LP, particularly the smooth "Lisa Says," "I Can't Stand It" and "Ocean." "She's My Best Friend" resurfaced on Reed's *Coney Island Baby* and "Andy's Chest" on *Transformer*.

Another View is notable for an unreleased version of "Rock and Roll," as well as studio versions of live staples like "We're Gonna Have a Real Good Time Together" and "Guess I'm Falling in Love" (the latter with Cale). Two takes of the final Cale tune, "Hey Mr. Rain," appear, as well.

The group's live sound from this period is well-documented on the *1969 Live* double album, recorded at two shows late in the year. It's basically Reed and crew running through the V.U. songbook,

sometimes turned on, sometimes off. Major experimentation was long gone by this late in the game, and it's nearly sad to hear the Velvets sound like a bar band. It's worth a listen if only for a powerful "What Goes On" from the third album and some new tunes that had yet to be commercially released, like "Lisa Says, "Ocean" and "Over You." What's weird is the lack of audience reaction to even the best of these performances, the sound of no hands clapping.

Reed continued to write prolifically, although the fruits of this work appeared mainly in concert. New songs such as "Goodnight Ladies" (on *Transformer*), "Oh Jim" and "Sad Song" (both on *Berlin*), and "Oh Sweet Nuthin" became concert material in late '69.

With the help of Sesnick, the band inked a new deal with Atlantic in early 1970. *Loaded*, an entirely new album, was completed in July and released in September. Half of the original band took part in these sessions, as Mo Tucker left temporarily to have a child. In her place sat Billy Yule, brother of Doug.

Loaded produced two bona-fide classics, "Sweet Jane" and "Rock & Roll." The rest of the album, however, is painful. "Who Loves the Sun" sounds like early George Harrison (not a compliment). "Cool it Down" is hippy prattle. "Head Held High" could be the Stones doing a bad Stones impersonation. "Lonesome Cowboy Bill" and "Train Round the Bend" are horrific country rock. The sound you just heard was Lou Reed jettisoning his rock-and-roll chops. It was a long way from "Cycle Annie."

During the recording of *Loaded*, the Velvets, with Billy Yule on drums, began a 10-week residency at Max's Kansas City in Manhattan beginning in June. It was their first New York gig in three years and the last with Reed. *Live at Max's Kansas City*, released in 1972, documents the band's final show of August 23, 1970, after which Lou Reed quit to return to his parent's house on Long Island. Aside from its value as an artifact, the album is not worth hearing.

Rehearsal tapes from Max's include new songs like "I'm Free" (on *Transformer*) and "Walk and Talk It" (on *Lou Reed*) that make a slight case for the band's usefulness. Yet the overpowering feeling at the end is one of sadness. Lou Reed emerged from the wreckage of the Velvets within two years to become a star. Even so, the potential of the first two albums was never developed.

"The band was never the same for me after John left," said Sterling Morrison, who'd remained faithful to the end. "He was not easy to replace. Doug Yule was a good bass player, but we moved towards unanimity of opinion, and I don't think that's a good thing. I always thought that what made is really good were the tensions and oppositions."

The Velvet Underground continued without Reed for at least three years, Doug Yule fronting the band. An album, *Squeeze*, was even released in the U.K. in 1973.

Nearly 20 years after Reed quit, the original lineup of the Velvet Underground reformed to perform "Heroin" in June, 1990, for the opening of the Andy Warhol Exposition in France. Three years later, the group found itself signed to a major label, receiving the industry support, media attention and fan worship that had eluded them during their original career together. *Live MCMXCIII*, a two-disc set recorded in Paris in June, 1993, documents the Velvets of today.

THE VELVET UNDERGROUND DISCOGRAPHY

Impossible-to-find early stuff:

The Jades: "Leave Her For Me"/"So Blue" (1958)
The Jades: "Leave Her For Me"/"Belinda" (1958)
The Primitives: "The Ostrich"/"Sneaky Pete" (1964)
Soundsville (1965) Includes "Cycle Annie" by the Beachnuts, "You're Driving Me Insane" by the Roughnecks, etc.
The East Village Other Electric Newspaper LP (1966) Features one V.U. track, "Noise"
Loop flexidisc included free w/ Aspen Magazine (1966)
Conversation flexidisc included free w/ *Andy W.'s Index* Book (1967)

Original domestic 45s:

"Sunday Morning"/"Femme Fatale" (1966)
"All Tomorrow's Parties"/"I'll Be Your Mirror" (1967)
"I Heard Her Call My Name"/"Here She Comes Now" (1968)
"Jesus"/"What Goes On" (1969)
"Who Loves The Sun"/"Oh Sweet Nuthin" (1970)

Original domestic LPs/CDs:

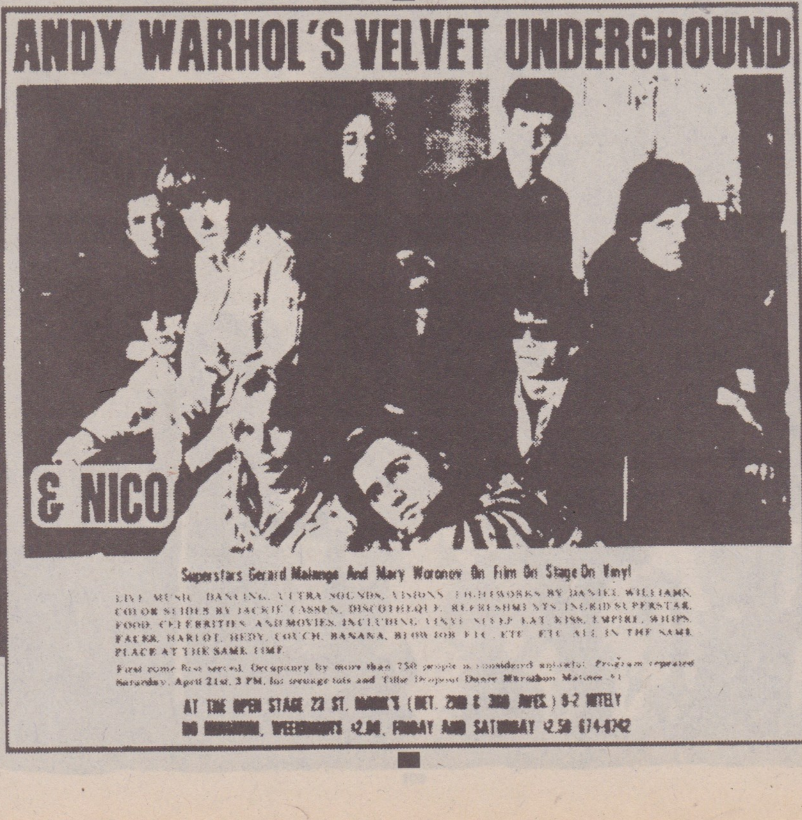
The Velvet Underground & Nico (1967). CD has alternate take of "All Tomorrow's Parties."
White Light/White Heat (1968)
The Velvet Underground (1969). Original LP is called the "closet" mix. The CD has the "Valentin" mix, which is different. The "closet" version has an alternate take of "Some Kinda Love."
Loaded (1970)
Live at Max's Kansas City (1972)
Squeeze (1973). (U.K. only album). Features Doug Yule.
1969 V.U. Live with Lou Reed (1974). Originally issued as a double LP. Split into two CDs.
VU (1985)
Another View (1986)
The Best of the V.U. (1989)
Live MCMXCIII (1993). Two-discs recorded in Paris in June of '93.
Wooden Soldiers (1994)

Selected unofficial LPs/CDs:

Everything You've Ever Heard About. 3-LP box set. Contains the four additional songs recorded at Max's final show but not released.
Live at the End of Cole Ave. Double CD feautures the complete 10/69 Dallas show, of which four songs were released on *1969 Live*.
Searchin' for my Mainline. 3-LP set from entire career.
A Tribute to Andy & Nico. Live CD at Boston Tea Party, Boston, Mass.
What Goes On. Australian 3-CD set and book.
Velvet Underground Etc (1979). Fan club offering from Plastic Inevitable. Pre-Velvets songs and VU tracks which later appeared on *VU* and *Another View*.
Velvet Underground (And So On) (1992). Fan club offering from Plastic Inevitable. Different pre-Velvets songs and VU tracks which later appeared on *VU* and *Another View*.

Related solo work:

John Cale-Nico-Eno-Kevin Ayers: *June 1, 1974*. 1974. One-shot concert.
John Cale: *Paris S'Eveille* soundtrack 1992. Features "Booker T" recorded live in April, 1967, with Velvets in New York. Promo French CD single for the album includes an unedited six-minute version of the same song.
Nico: *Chelsea Girl* 1967. Features songs and instrumentation by Reed, Cale and Morrison.
The Marble Index 1969. Produced by Cale.
Desert Shore 1971. Produced by Cale.
The End... 1974. Produced by Cale.
Camera Obscura 1985. Produced by Cale.
Lou Reed and John Cale: *Songs for Drella* 1990
Moe Tucker: *Life in Exile After Abdication* 1989. Features Lou Reed.
I Spent a Week There the Other Night CD 1991. Features original V.U. members on "I'm Not."



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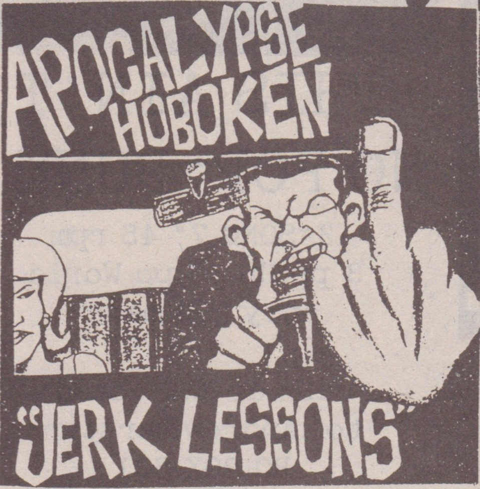

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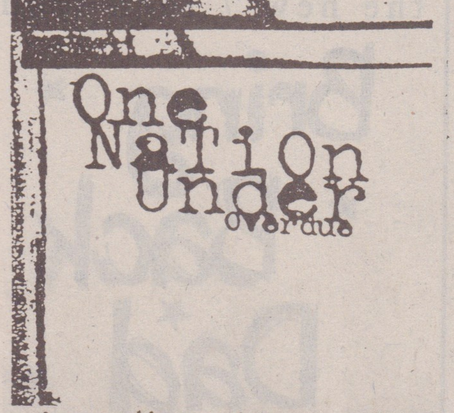

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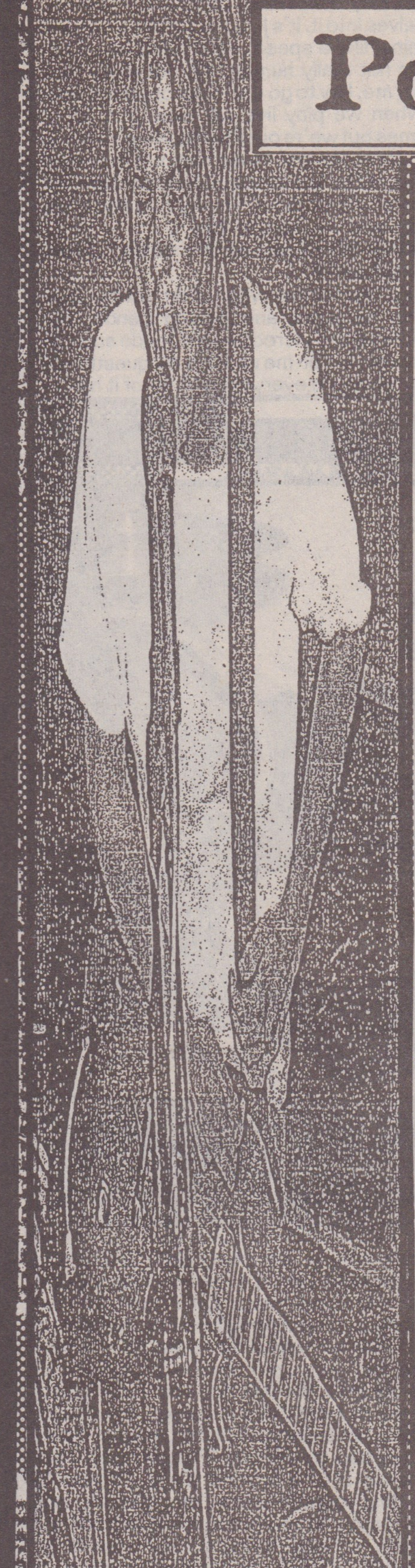
Portraits of Past...



My first exposure to these guys was when a friend of mine played me their demo one night while driving around in his car. My reaction was my jaw dropping to the floor and the words "holy fuck!" being repeated over and over. Intense energy, pissed off vocals and a spastic speed blared out off the speakers leaving me inspired to this very day. By the time this sees print their split 7 inch with Bleed will be available on Ebullition, and you would be wise to pick it up, and if they ever come to your town check them out. Without further ado... Rob Petterson-vocals; Rex-guitar and voice; Aaron-drums and a little bit of vocals; Jonah-guitar; Dan-bass. Interview and photos by Matt Average.

MRR: Okay, let's start with a little bit of history. I heard before you were Portraits Of Past you went under another name...

Rob: Yeah, we were under another name that you're not going to get to know. (laughter) We weren't really a band...

Jonah: Yes we were.

Rob: Not really. I wouldn't call it a band. We've been playing for a little more than a year together, and it was just kind of going through phases where we were trying to find out what we really were, what kind of sound we wanted.

Dan: Although we did play a show in the first few weeks we were a band.

Jonah: I'm surprised you're even mentioning that.

Rob: It was terrible. It's nothing like we sound like now, it was kind of going through various trends.

Rex: It was definitely a band...

Rob: Yeah, but as Portraits Of Past we've been around since November '93, that's when we really became serious, with Jonah and everything.

MRR: Where did you get the name Portraits Of Past?

Jonah: We decided we didn't want the old name, which is still unknown to you, but we decided we wanted to change it and it took us two months to find a new one. All we did was think about band names the whole time, and that was our main goal at every practice, but we never found anything ... We were practicing at my house once and for two hours we just said a bunch of dumb names and laughed, and then Rex just said Portraits Of Past, and we were like, "cool."

Rex: Everyone was like, "cool", but then a week later.

Dan: Then I didn't agree with it.

Rob: Dan didn't like it and everyone started getting iffy on it, but by then we had already told a bunch of people that was our name.

Dan: It's because we were getting sick of hearing names.

Rob: We had already recorded and we didn't have a name at the time and so we already told Kent our name, and told everyone else our name, and we were just like, 'fuck it', we kept the name. It doesn't have a deep meaning behind it or anything, it just sounds cool. (laughter)

Dan: We want people to target more towards our music and lyrics.

Rex: You could put meaning to it. To me, it means something.

Aaron: It's kind of like song titles, the important thing is the words, not the actual title.

Rob: For me, the important thing is seeing us live, hearing our music and reading our lyric sheet. The individual song titles aren't the important thing and the band title isn't a big thing.

MRR: How did you guys get hooked up with Kent McClard of Ebullition for the compilation and split 7"?

Jonah: Rex and I heard about the compilation so Rex and I got together and wrote a letter to Kent. We didn't even send him a tape, we just described our influences and tried to...

Rob: That was only part of it, because Aaron had already known Christy who was friends with Kent from before, through letter correspondence, and she had heard us or seen us and told Kent we were cool or something like that, and that helped us out.

Jonah: So Kent wrote us back saying that was fine just send him a tape. Then we talked also about putting out a 7" and then we sent him down the tape of our recording, and he said he wanted to do it. It's actually a split.

Rob: It was pretty easy for us. We didn't have to send around a demo to a bunch of people. We just basically tried one shot with Kent and somehow we got lucky.

MRR: As I understand it, the comp is focused on bands who are straight edge, but not your typical straight edge...

Rob: That's what he said originally. It's supposed to be straight edge bands who aren't the typical macho thing.

Rex: It's just to show that straight edge could be something more than some band going 'chugga chugga chugga'.

Rob: We're all straight edge, but we're not like a 'straight edge' band. All of our music has to do with us as people and we're all straight edge and believe in that, so I guess you could call us 'straight edge band' but we don't talk about it on our songs.

Aaron: We don't have 'X''s in our logo. (laughter)

MRR: What are your feelings on the current straight edge scene?

Rex: None of us are really into any straight edge bands.

Rob: Well, I kind of like Undertow. But none of us are involved in it really. It just seems negative.

MRR: In what way?

Rob: Well, me and Rex have seen a lot of the real ignorant zines lately, a lot of the really stupid pro-life stuff, and the real cheesy 'vegan revolution' stuff. A lot of it seems like the people have their heart in the right place but a lot of it is really misguided and, at least in their rhetoric, there's a lot of violence and stuff that seems totally negative.

MRR: So, what is straight edge for you?

Jonah: I don't really call myself 'straight edge'. I guess I'm drug free or whatever. But to me, it's just like something I choose to do. It's just a waste of time for me, abusing... It's a statement about abuse of any one thing in particular.

Dan: To me, it was pretty much a turning point in my life because I led the pretty bad teenage years and it was time to straighten up my life and live it the best I could.

Rex: I've been straight edge for most of my life because both my parents smoke pot and drink, and it was really fucked up to grow up with that and early on I developed total hatred for drugs. Nothing really good happens from drugs. You never hear anyone go;"Yeah man, I just did some drugs the other night and I'm so much smarter, I've become so much more now because I do drugs". (laughter)

Jonah: I've met people who say that.

Rex: I think for me straight edge is totally personal and if someone chooses not to be straight edge and uses drugs it's totally up to them and I'm not going out to tell people to do one thing or another.

Aaron: Pretty much the same thing Rex said. Family members fucked up bad, other people's family members... I don't like that shit whatsoever. Drugs are super counter-productive in my book. I don't want to fucking negate myself and make myself useless. How can you 'fuck shit up' if you're too fucked up to even stand up?

MRR: Okay, let's discuss some of the songs. One that I have a question about is "The Song With The Slow Part". I get the impression that that song in particular is about the scene, about when people go see bands...

Dan: And it's just like noise to them.

Rob: A couple of our songs deal with that, like "Journeyman". But "Song With The Slow Part" has to do with what I've been thinking about a lot lately, because for me, Rex, and Aaron also, have been in the hardcore scene for 3 or 4 years almost and it seemed like I was totally on the receiving end of it all, like buying records, hearing what people had to say, buying zines, going to shows, seeing all these people produce and I really hadn't put anything back into it. Doing this whole band is, for me, putting something back into the scene which has given me a lot. I'm vegan and the only reason I became vegan is because it was talked about a lot in the hardcore scene. A lot of my politics I got by way of the hardcore scene... not directly, but influenced from that, and so I'm just trying to give back a lot of the positive stuff that I've gotten out of the hardcore scene.

Rex: I think that's some of the meaning of the song has to do with fitting in somewhere. Not just fitting in, but actually being a part of something. It's about hoping that people listen to us like we listen to some of the other bands that really got us involved in the scene.

Rob: It's also about taking an active role instead of a passive and receiving role in the hardcore scene, it also has to do with really being into it. There's a lot of bands out now that are really good musicians and stuff but it seems like they're totally not into it, like they're detached. They're really good at playing their instruments but they're not really putting any of themselves into it. It's just kind of like a musical thing, like a speed metal band would be. It's not really human, it's not really real. For me, I try to go the exact opposite way. When we play live we fuck up a lot of times but we're out there and we're trying to be as honest as we can, we're hoping that will be some sort of positive thing for the people around, seeing that and hearing what we have to say.

MRR: What about the song "Journeyman"?

Rex: I remember when I first got involved with hardcore and seeing bands that were just so incredible and made such an impression on me and I totally questioned my views on everything. A lot of it has to do with me seeing bands now and being really critical, just being like, "Oh those guys suck!", but it's really cool that people are doing things D.I.Y. and they're totally putting themselves into this thing. You can be judged so easily. Of course, you can't say every band is good, but it's cool just for the fact that someone is just trying to send out a message. It's about trying not to be too critical because I feel really bad sometimes. People could say that about us or anyone. It's kind of about putting yourself on the line, standing up on stage and you're actually doing something, actually trying to tell someone something to spread some information or whatever, enlighten someone a little bit. It's about people condemning you, you're totally condemning yourself when you go up on stage and you put it all on the line.

People can laugh at you, I do it too, everyone does it. It's kind of about that and how it's fucked up.

MRR: A friend and I had a conversation a few months ago about bands, and he said that people start bands to boost their ego. How much of that do you agree with?

Rex: When we started, we played for so long... We played a show immediately after we started, but that was fucked up. That was just to get the band started. I don't really see that much ego involved in this at all. We played for so long, just ourselves, just for ourselves, not to anyone else. It's not like we have all these stupid shirts or pictures of ourselves on glossy posters, trying to give them out to people and saying "This is me man, listen to what I can do". It's all about information and stuff.

Rob: The band is personal. All five of us get a lot out of the band. Singing and writing the lyrics, I put a lot into it and I try to also make it so other people can relate to it, so other people watching us can get something out of it. We do it for us, but we also do it for other people, obviously, or we wouldn't be playing shows. It's not ego...

Rex: It's not to get 'chicks'.

Rob: We're not doing something like that. That has nothing to do with hardcore. If you're going to be in a hardcore band you're hopefully not going to be doing stuff like that. It's personal. We all gain something from it personally, not for money or popularity.

Jonah: There's so many bands that you see all the time, they re-form, and what are they re-forming for? Are they getting back together for the original ideas of the band or something outside of their own... Are they putting the image of the band forward, and something they can keep going like that? Instead of what made the band in the first place, what were the ideas that put it together and that the people wanted to sing about and write songs and play music about? That's what we do. We play together, for our own enjoyment of course, it would be stupid not to. But we don't do it to promote our band into some other thing.

Dan: Pretty much anytime when we hear we had a good show or somebody says they like the band and the songs were good and whatnot, it just drives us to play harder, do more songs and work a lot harder at it. It doesn't boost an ego at all, it just makes us want to strive super hard.

MRR: Okay, what's the song "Pent Up" about? It seems like it's a bit cathartic..

Rob: It's about being told to shut up and keep quiet. It's an experience I've had a million times. It's not about one experience or one particular individual, it's a whole set of experiences that I've had where I'm told to shut up and keep my mouth shut or that I 'don't know anything'. I really wanted to do the song because this band, for me, has helped me get my own opinions out and being able to talk openly about a lot of things. Hopefully, everyone else will get something out of it.

Rex: I can relate to the lyrics with my own interpretations of it. Especially when you're younger, just trying to be your own individual self and people preying upon that and destroying you for it. I think a lot of people can relate to that, especially in junior high.

Dan: No matter what you do there's always going to be someone there trying to stop you and make you feel like shit.

MRR: What's your perception of the current state of hardcore? Like all the old bands reuniting for the money, or newer bands thinking they can get some money from this, and all of the media attention...

Rob: It seems like there's a lot of different scenes, there's straight-edge bands, the group of bands we always play with, then there's bands like Bad Religion and stuff that I don't even really consider hardcore. That's not a 'hardcore' thing to do, trying to sell out or trying to reform after 10 years to make money. Those bands aren't hardcore bands, they're ex-punk guys trying to be rock stars now. I don't feel any kinship with them. They're not playing to me or the same audience that I'm part of or whatever. They're like MC Hammer, or whatever the big thing is on MTV. They may use some of the same chords as our band or something like that, but they don't have the same attitude or same outlook on life or the same ethics as me, so they don't have anything to do with me.

Rex: I don't know if they would want to have anything to do with people like us, or groups that are really in it to spread information or opinions. Just the term 'hardcore' is crazy, there's so much involved with it. I don't know, it's really hard to say what is hardcore and what isn't. I think a lot of it has to do with the basic ethics of it. I think it's cool that there are a lot of good bands coming out now, and a lot of the older bands that were going downhill have broken up, and if they get back together for money, it's not hardcore.

Jonah: You're asking about the state of hardcore today... Born Against, Rorschach and a lot of bands that got pretty big broke up last summer and now it seems like there is no one big band or a few big bands anymore; there's a whole lot of small bands coming up and they all have diverse musical styles. I think it's kind of interesting. It's not one sound anymore, there's a lot of different sounds in hardcore now; it doesn't have to be your guitar and your amp turned up to 10 and more distortion and now you can actually hear notes going through. So I think it's really neat that there are a lot of different sounds that people can relate to and find something they like. But the ideas are still there behind that.

Rob: For me, it's kind of positive. A lot of the ethical hardcore bands have broken up, and it seems like they have created an empty space, and a lot of the smaller bands and medium bands are starting to come into their own. It's easier for small bands, like us, to get shows now. Whereas if there was some old standby band, say Econochrist, who get shows 3 times a month in the Bay Area, it's a lot easier for the small bands to get shows now because of that. I'm not slagging on any of those bands, I guess it's negative for those people that broke up, but it's positive for the smaller bands in the outlying areas to get shows.

Dan: I was pretty much a newcomer to the scene, totally overwhelmed with all of the bands that were out when I first got into it. My first show was the Fiesta Grande at Gilman, and I saw incredible bands that entire night, with the exception of one. (laughter) It seems like five or six months later all of those bands started dropping off and breaking up. It's like Rob said it's pretty good in a way because it leaves spaces to be filled and the smaller bands can make it up. To me, it kind of left me wandering what's going to happen to the scene in the future.

Jonah: It sucks that Econochrist broke up.

MRR: Totally off the subject, if you could change one thing about yourself what would it be?

Rob: I feel like I'm kind of a conservative person, kind of orthodox. Not in a political sense but I feel really tied down going to school and stuff and I just wish I could just become 'real punk rock' and drop out of school and do all that stuff.

Aaron: Cut loose!

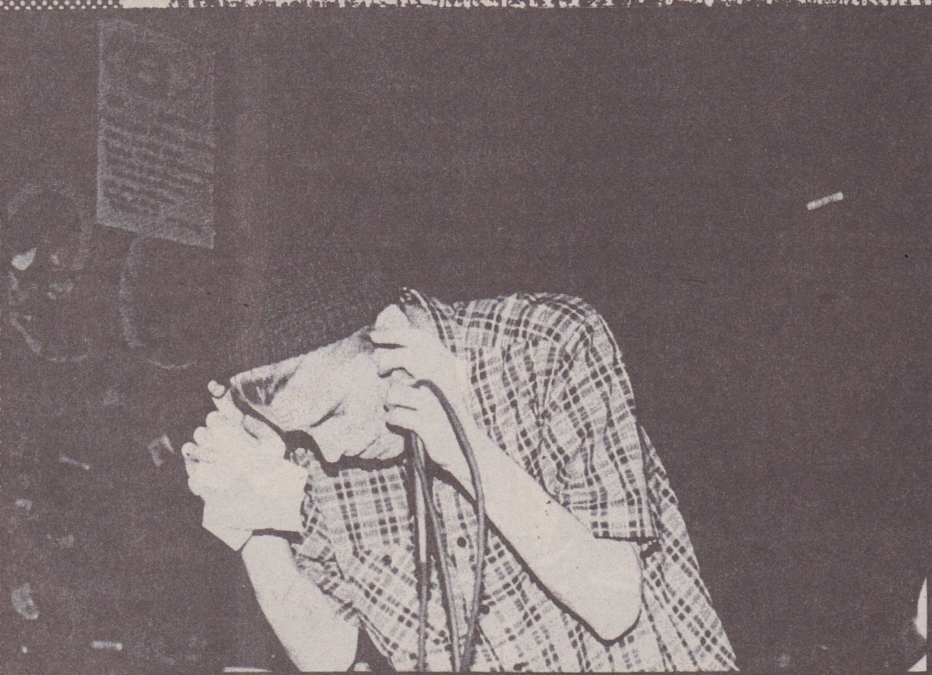
Rob: Yeah, cut loose. (laughter) It's really weird, I feel like I'm leading a double life, like I'm doing all this stuff, a band, I'm up on a lot of political things, I like reading leftist politics, but in my actual 'above ground' life I'm a normal college kid doing all that shit. I wish I could learn to break free and learn to live life a little more, instead of being so conservative and orthodox.

Dan: Changes in my life? Pretty much a lot of things. I'm not a stable person right now, I'm trying to sort through my life and get a pretty good foundation under my feet.

Aaron: For a long time, when I was younger, I used to get really angry and I would break things really bad as probably most of my bandmates can attest to. (laughter) But in recent years I've gotten control of my anger but become so frustrated with some stuff in my life, yet I haven't resorted to breaking things again. I'm just not very happy most of the time. I'm not happy with pretty much everything and I want to change everything, and you've got to come to realize you can't change everything so I just try and change stuff that I can and try and help other people so they can change stuff!

Jonah: I'm kind of in a similar situation as Rob because both of us are in college. I'm down at UC Santa Cruz; I'm a politics major because that's what I'm interested in, but what am I going to do with that? I guess what I would like to change or have happen is find out why am I studying what I am, being there, spending my parent's money and studying philosophy and politics... I'm doing it for my own interests and I think that is as far as it goes and I hope I can do something with it later on, but I don't even know how much. How useful is it for me to sit there and read books all day and go to class?

Rex: Sometimes I can be pretty critical of stuff that I do, anything, the stupidest thing, like I'll put on a shirt and I'll say, "Fuck, this shirt looks like shit, I look stupid" or I'll write something and think it just sucks. I tear at myself because I feel like a lot of things I do are stupid. I find myself doing that with other people, so I guess it's guilt from doing that, so I wish I could maybe change that and feel free and be at ease, be crazy and not care about anything. Sometimes I feel pretty uptight when I don't want to be; I just want to be the loosest free-flowing person, I guess I can't and I wish I could.



MRR: How far do you intend to take this band before you break it up?

Rob: I don't know. All of a sudden all of us are talking and thinking about doing other things and Aaron's maybe doing another band. I'm not sure how far I want to push it because a lot of the bands that I was really into seemed to go really downhill in the last few years. We're hoping to maybe do a full length album this fall. I'm not sure, I don't want to put a limit on it, I don't want to say we'll go forever because I know that most bands have a couple of good years limit where they can actually be creative together, and I don't really want to drag this band on and make it into a dinosaur. I have no idea, until I feel or the rest of the band feels that we're pretty much not doing what we intended to do and not being a positive part of the scene and pretty much outlived our usefulness and then hopefully we'll break up quickly. Then we can move on to other things where we can regain that positive energy.

Rex: I never really thought of breaking up. The term 'breaking up' to me is like 'shit, it's over' and all of that stuff. But when it gets to the point where we don't want to play a show or we make up a new song we don't really care about, or write lyrics that don't really matter, once it becomes a chore then it's time to do another project. Breaking up doesn't have to be a bad thing as long as the ideas live on.

Aaron: I think as soon as we outlive our usefulness to ourselves we should call it quits. I don't know when that will be, hopefully not real soon. I've noticed that when a lot bands break up everyone will hate each other or there will be little factions or little teams who still like each other or hang out. I really don't think that will because we've all been friends for quite a while, were all friends before the band got together and we didn't get together just to make music or to 'jam' or 'get in a band' or something. We were all friends interested in making music and we all wanted music that mattered, so we make music that we hopes matters.

Dan: I totally feel great. I don't know about shows, but when we're at practice we're all together as one, we put our heads together, it works really good. I hope it doesn't end real soon because I'm having fun and putting a lot of work in this band.

MRR: Let's wrap this up with closing comments and an address to write to.

Aaron: Closing comments, I don't know. Hopefully hardcore can get a little bit more political on the whole. Try and get a little more political if you're into hardcore.

Rex: My final closing comments is that I think people should watch out using the term 'emo' or emotional, and I think it's stupid to classify people because they care about what they're singing about. It's good to watch out for the 'fakes' and stuff but I think it's important that people care about what they singing about. It should be a plus and a positive thing, not a put down or classification or a style of music. I think that term is fucked up.

Rob: I think most labels are pretty much negative, I'm pretty much stuck, I like only one kind of music which is lame. But outside of music, I'm open to a lot of different views and a lot of different opinions, and I hope that the hardcore scene will develop a more 'multi-vocal' approach. Everything's becoming really standardized, everyone is vegetarian, everyone's this, everyone's that. Pretty much everyone can relate to each other but no one can relate to the outside world and no one can relate to other opinions. For me, it shouldn't really matter, although I'm really stuck in the kind of stuff I like at the moment, but hopefully I'm working to where it won't really matter what a band sounds like. Music and life aren't the same thing. Music is really just a small thing in the world and hopefully in everyone's lives.

Jonah: I don't even see people in the hardcore scene relating to each other that well. There's so much style and factionalization. People get into their own style like San Diego or D.C., sometimes it's just locality or whatever, but if that ends up separating that's really stupid. That's not what hardcore is about, where it's about speech and action. That's the only way you're really going to get things done, speech and action.

Dan: Going to shows, I've noticed they're a lot better in the hardcore scene, as opposed to the death metal scene where I came out of. When I go to Gilman shows or any other shows, the people are usually real civil to each other. I guess I'm going to sound cheesy, but I wish there could be a lot more unity at shows, and a lot more love towards each other. People would enjoy shows a lot more, people would come out more and see shows. That would be great.

Portraits Of Past / PO Box 4921
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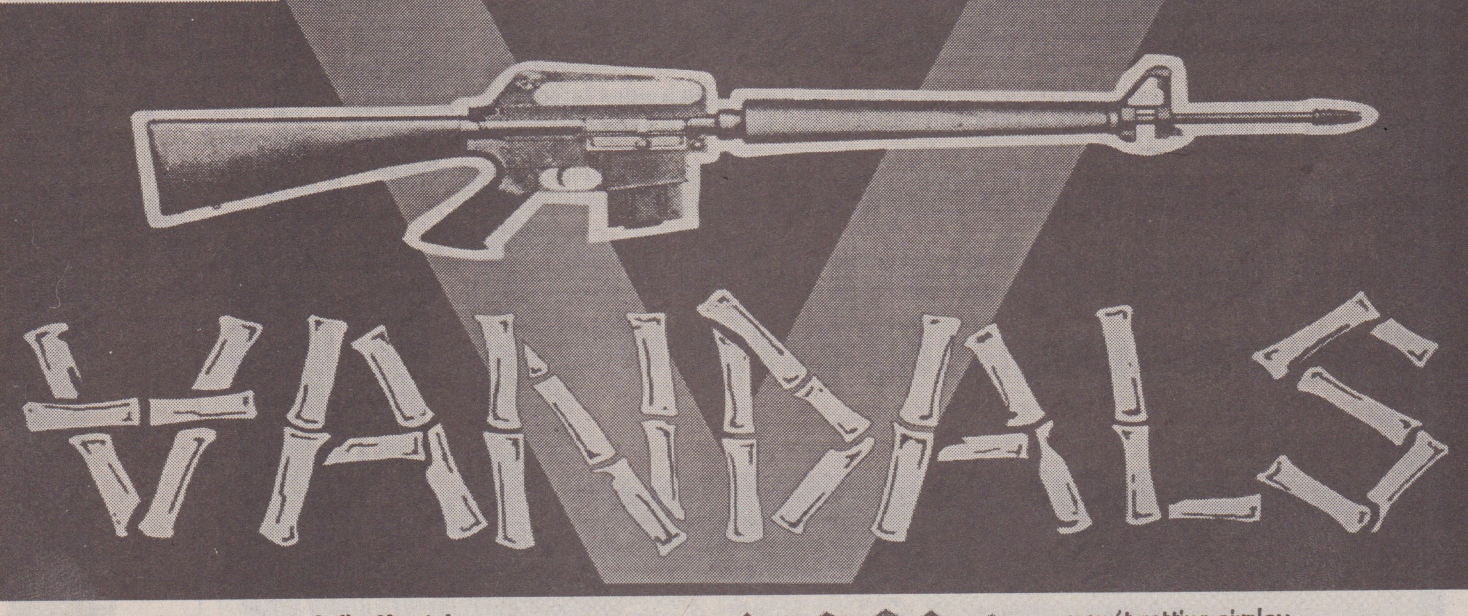
the song with the slow part. this is what is. this is really important. this is what is. this is useless. i'm wasting my time. i'm wasting myself. i won't bleed for nothing. because to me this is something. i won't turn myself inside out for your pleasure. and i don't want this just to be background noise. this is something. this is what runs in my veins. i put a lot into this. i get a lot out. out of myself - out of what i do. i live for this.

Portraits of Past...

Ask just about any person who's ever even remotely been involved in the punk scene about The Vandals and you'll consistently be rewarded with one of three responses: (1) Are those guys still around?; (2) Oh man, last time I saw them, (fill in any band member's name here) got the shit kicked out of them; and (3) Yeah, aren't they the guys that do (pick one) Anarchy Burger/I Want To Be a Cowboy/ Lady Killer/Legend of Pat Brown? Strangely enough, they are still around and still going strong. And yes, every single one of them has had the crap knocked out of them numerous times at any number of shows. But most importantly, The Vandals have spanned a decade of punk rock creating memorable songs full of energy and drive. Besides, they turned out to be really rad, with some very quirky personalities... The Vandals have just released a live compilation entitled "Sweatin' To The Oldies" which is available on CD and Video. The video rules. Filmed live in Orange County, directed by Jeff Stein (also director of the rockumentary The Kids Are All Right), this vid captures the show's energy and attitude so well that it turned my studio apartment into a mini moshpit. It was even better than a real show because we could drink for free and there were no bouncers keeping us from diving off the TV Highly recommended.

In the spirit of gonzo reporting, I've Vandalized myself and braved an evening out with the boyz in Hollyweird. Part one - having a chat whilst readying to go out in bassist and founding member Joe Escalante's modest apartment; Part Two - driving in Hollywood Hills on the way to a gig; and Part Three hanging out "backstage" with Warren "the Mutant Child" before the show. By Mercedes.



MRR: Where should we start? The Vandals history...

JE: We began in about 1980-81 and we put our first record out in '82 after many line-up changes.

MRR: How many?

JE: I couldn't even begin to tell you how many people were in The Vandals.

MRR: Who started the band?

JE: That would be me and this guy named Jan.

MRR: And originally you were the drummer.

JE: Right.

MRR: And Jan?

JE: Was the guitar player. We had so many different people in the band even before we put out our first record. Then we got together a somewhat stable line-up to put out our first record. Rodney Bingenheimer started playing it, then they started playing it on KROC and 91X.

MRR: Which song were they playing?

JE: The Cowboy Song. ("I Want To Be A Cowboy") That was weird because then punk bands weren't getting airplay.

MRR: So, to what would you attribute that song's mainstream success?

JE: It's a good song! It really was a good song.

The Vandals used to reign at a Newport Beach club called the Cuckoo's Nest. Next door was some cowboy bar whose patrons collided with the punks on a regular basis. Hence the Vandals' song I Want To Be A Cowboy unflatteringly dedicated to their nemesis' next door.

MRR: Okay.

JE: Then we put out our second record after a few more changes in personnel.

MRR: Why did you keep going through all these players?

JE: Because I have a low tolerance for drug addicts and people who are acting like losers, you know? That's it. Everybody that's in the band now I get along with. Everybody that's been in the band I get along with now, but when they go

through their loser period in their life we just have to get rid of them. Replace them, like the Lakers.

MRR: What about you? You've never gone through a loser period?

JE: I've never had a loser period. My whole life has been one big loser period, so that everyone has to conform to how big a loser I am.

MRR: So if they go below that point then they're considered a loser loser and they're history?

JE: It can be below or above or a different kind of loser, I think.

MRR: Do they drop out of the band or do you kick them out or what?

JE: Our first bass player... not the first bass player, but about our tenth bass player who played on our first record, he quit because he hated our old singer. Then our second bass player quit because he hated our old singer.

MRR: Which was Stevo?

JE: Right. Stevo. I don't know - our second bass player wanted to quit because of him, but then he wound up just quitting anyways. Then they all started hanging out together. It was really weird. Anyhow, then we put out our second record and that one got a bunch of airplay too, on those same stations. So what normally would have been a band that would have lasted a couple of years and then everyone would have gone their seperate ways - we never could stop playing because there was an artificial demand for us to play because of all this airplay hoopla.

MRR: What do you mean by 'artificial demand'?

JE: I don't know. There's people who just won't let you break up and quit. There's always people saying, "Oh, play a show, play a show! Please play one more show!" and so when someone quits the band we've still always got a show to play. When someone quits, then we've just got to get a replacement. That's why rather than break up we'd just get new people - because we'd always have a show so we'd just replace whoever had quit.

MRR: The band never just fell apart - where you'd have a couple people missing at one time?

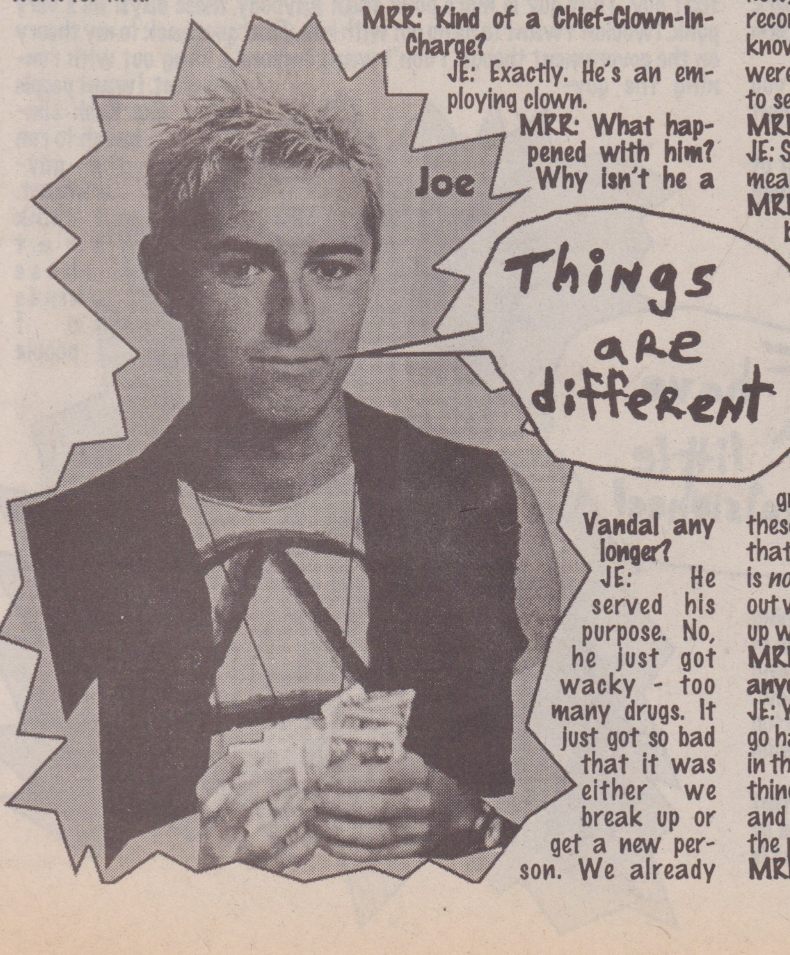
JE: No.

MRR: And where is Stevo these days?

JE: He's a birthday clown somewhere in northern California.

MRR: Seriously, now.

JE: I am serious. He's really a clown - with the make-up and everything. He even has a little ferris wheel. He's not *just* a clown, he has other clowns work for him.



MRR: Kind of a Chief-Clown-In-Charge?

JE: Exactly. He's an employing clown.

MRR: What happened with him? Why isn't he a Vandal any longer?

JE: He served his purpose. No, he just got wacky - too many drugs. It just got so bad that it was either we break up or get a new person. We already knew Dave Quackenbush and wanted him to be our new singer. Things got so bad with Stevo we ended up leaving him in San Francisco, then when we got back we called Dave. (With a name like Quakenbush you've just got to love him.)

MRR: And all the other bandmembers that have come and gone - there were too many to count?

JE: Definitely. I couldn't even guess how many people have been in the band. The bandmembers - the line-up that we have now we've had for five or six years.

MRR: And this seems to work for everybody?

JE: Yeah, this will be the last one.

MRR: What if someone goes away?

JE: We'll wait for them to come back. It happens all the time. Warren, our guitar player, is going on tour with Boingo!

MRR: No!

JE: He's the new guitar player for Oingo Boingo!, or Boingo! I guess they're called now. How punk is that? Not very!!

MRR: That's rad!

JE: It's funny, though. It's funny, makes me laugh.

MRR: But you being an attorney is kind of funny, too.

JE: It's sad.

MRR: Well, do you like playing still?

JE: Oh yeah.

MRR: On your video *(Sweatin' To The Oldies)* you said that you don't like going to live shows.

JE: Oh, I like live shows. I just don't have the time to go on long tours anymore. We fly places for the weekend now.

MRR: When you first started the band, what was your motivation?

JE: I had to start a punk band. Everybody was in a punk band. If you were punk, you had a band. So, I started the band.

MRR: And you played at the 'Cuckoo's Nest'?

JE: That's where we started. That's where we'd play. One time Bad Religion saw us and they were starting a label. So they put out our first record - on Epitaph. We were the first band that they put out, besides themselves. And then we were on worse and worse labels as time went on.

MRR: What do you consider to be a 'bad' label?

JE: The purpose of a record company is to sell records. If they don't know how, then they suck! Bad Religion - back then they knew how to sell records. Of the ones we've been on, they knew the most. Triple XXX - they know the least, but they're also the nicest. We've gone from people who weren't that nice to people that are the nicest, I just wish they knew how to sell records.

MRR: Do you have plans for your future releases?

JE: Sure. We want to keep putting out punk albums on better labels with meaner employees.

MRR: The Vandals have been playing for the past 13 years. What is the biggest change you've seen in that period of time?

JE: The biggest difference is in the all-ages shows. Our 21-and-over shows have been pretty much the same for ten years or thirteen years. The all-ages shows have gone in cycles from GoldenVoice--where they'd be putting on shows with three thousand or four thousand or five thousand people--then that totally died out and it's starting to come back again.

MRR: And what about the crowds themselves?

JE: Well, I guess the obvious thing is now when a kid becomes punk he just says, "Okay, now I'm punk and I'll eat lunch with this group of people, and go out with these punk girls, and hang out with these punk guys." Back then, if you were going to be punk that meant that you were saying, "I'm not hanging out with *anybody*, because there is *nobody* punk here. I'm just a freak. I'm never going to be able to hang out with girls. I can't have any friends - not even these guys who I grew up with because I've now realized how lame they are."

MRR: Then how could you form a band if you couldn't hang out with anyone? Hate your bandmates?

JE: You go outside your school. If you lived in Huntington Beach, then you'd go hang out at the beach or whereever, you know? But now it's - "I'll be in the punk group." I envy them. I'd like to be in the punk group - it's a cool thing to be in, but back then you were just saying 'Fuck You' to everybody and saying 'I'm a misfit, I'm not hanging out with anybody.' Especially the people at school. Then you got beat up.

MRR: How do you join the two facets of your life? Your day job

(entertainment attorney at CBS Television Studios) is so totally corporate - yet you're a bass player for a popular punk band on weekends. In the corporate environment 'fitting the mold' is so heavily stressed and in the punk scene it's the exact opposite.

JE: Back then, when I was younger, it was a way of life. I was punk rock all day long. Now, there's really nothing to say 'Fuck You' to. Things are different. There's punk rock everywhere. There are *too many* people running around saying "Fuck You" to everyone, to society. There's nothing cool or original or very interesting coming out of punk rock anymore.

MRR: I suppose that's true in the sense that there are a lot of people just jumping on the bandwagon and punk has become a fashion sense instead of a personal statement.

JE: I think that for a lot of them life is just too easy. There's no 70's music to hate, no hippies to hate. Well there are, but even the hippies aren't the same.

MRR: The hippies don't even have a point anymore.

JE: Like Aerosmith - I used to hate the hippies and I wanted them to know it!

MRR: Aerosmith aren't hippies.

JE: Well, that's what we called hippies. People with long hair. By hippies I mean... when we were turning punk like in '79 or '78, hippies were people who were into bands like Boston and we had a radio station up here called KMET. We hated them! That's what we were rebelling against, not the government. That's what we hated. Now it's like; "What do you hate?" Can't hate the government. Regardless of what anybody says, this country has the best government. I think that when there's plenty of rules and plenty of government coming down on people it makes more creativity. It makes people get pissed off and start punk bands. If there wasn't any rules or anything then everything would be nauseating because everyone would be free to do whatever they wanted all the time..

MRR: So you think that creativity is sparked by people figuring out how to get around the rules?

JE: Exactly.

MRR: Don't you feel that too much energy is wasted in the fighting that could be better used in creating?

JE: It's totally necessary. If someone said, "Here. I'll pay you $100 a day. You don't have to do anything," nothing would get done.

MRR: Yes it would! You'd get bored and find something to do besides some menial task that profits someone else, usually at the expense of others. Imagination and creativity are natural. Suppression and oppression aren't. People need things to do to feel fulfilled.

JE: Fulfillment is one thing. Okay, get a hobby and go fishing. But you can't make any money going fishing so you become a scientist and invent something.

MRR: I don't think that most scientists do it for the money. Most of them have inquisitive minds, have had since they were small. Or they have specific interests in a certain field.

JE: I think I disagree.

MRR: Well, there you are.

JE: Maybe a couple of scientists do, but where do scientists come from? From little kids going, 'Well, I'm going to go to college and make money as a scientist."

MRR: No. It's because they like taking frogs apart and catching bugs and blowing things up with chemistry sets. Money rarely enters their mind at that age - it's for the *love* of doing something.

JE: But they won't do it on a full time basis unless they're getting paid. That's the only way to get anything done.

MRR: Eventually. As they get older society trains them to think like that..

JE: So that's what I think. You've got to censor it - then something good will come out of the underground, but if you let everything go ... So, right now, in answer to your question - Back then I started in punk rock because I hated all the music and hated the social systems and thought that everything that everyone was doing was very lame. Now, I still think that a lot of things are lame but everything has become too easy. Punk rock has become mainstream. You can hear it on the radio and buy it in the record stores.

MRR: Don't you think then that punk movement has had some effect upon the mainstream? The mainstream is now partially comprised of people who grew up punk and they have broadened the scope of what is accepted or encouraged.

JE: I agree with that. That's why anyone who's punk now, I think that they've made the right decision. I think it's the best kind of music. But it's not the same as when we did it back then because then we were rejecting everything. Now they're joining something, while we were rejecting everything. We were just being 'punk' by default because we had rejected everything else. They're making a choice to belong to something. I really envy them because they have so many choices and they really don't need a choice. They don't need it! Everything is beautiful for them. They can make up things all they want about how hard life is and how the government stinks but it's not true in this country. It might have been true in the sixties or it might have been true...

MRR: Wait a minute! You just said that you didn't vote today (CA state primaries) because there were no good choices!

JE: I just didn't feel that strongly about either candidate...

MRR: Baahhhhh! Not because they suck?

JE: No, I just don't feel that strongly about them but I'm not complaining about the government. They're just a bunch of weirdos doing what's best for themselves. They make all these rules...

MRR: Then people get creative because of the rules, there you have it! How did you end up as an attorney?

JE: I just kept going to school until finally I was a lawyer.

MRR: How did you pick the entertainment field?

JE: I like television a lot. I watch a lot of television. I had a friend who worked at CBS television who said, "Wow, you watch a lot of television, you should work in the television industry" and he helped me get a job.

MRR: You *like* television? You watch it a lot?

JE: Yeah. I'm watching it right now, aren't I? (Indeed he was).

MRR: Yeah you are. What are your favorite shows?

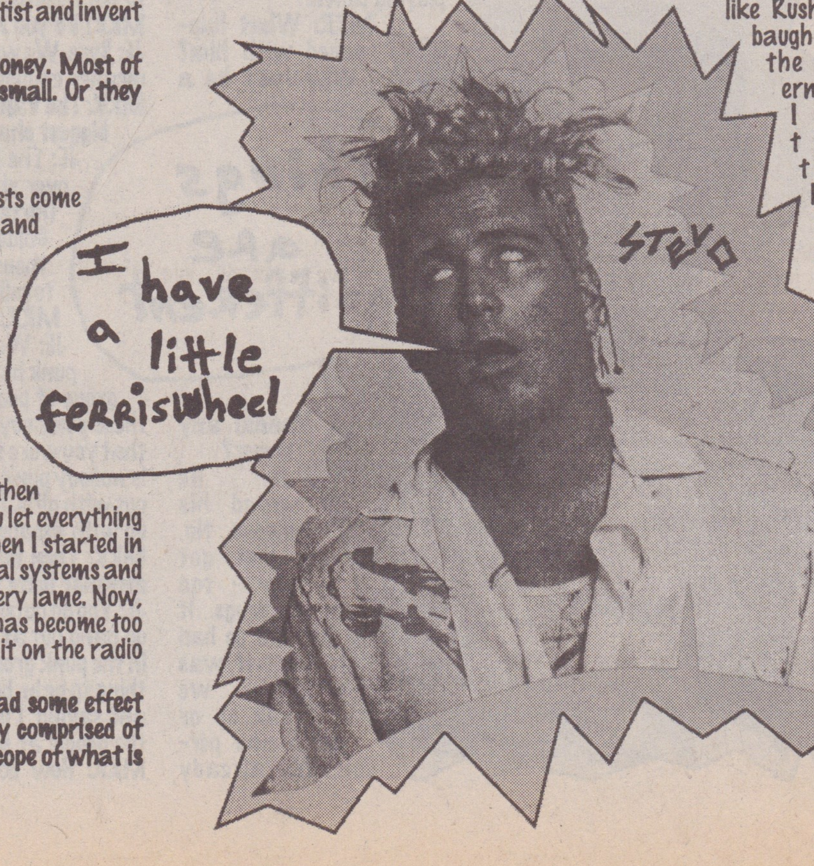
JE: I like 'Crime Story' and 'Get A Life' and 'Crossfire'. I like the 'X Files'. I like 'Talk Soup' with Greg Kineer.

MRR: Isn't that the show where they show the day's highlights of Geraldo and Oprah and Sally Jesse Raphael?

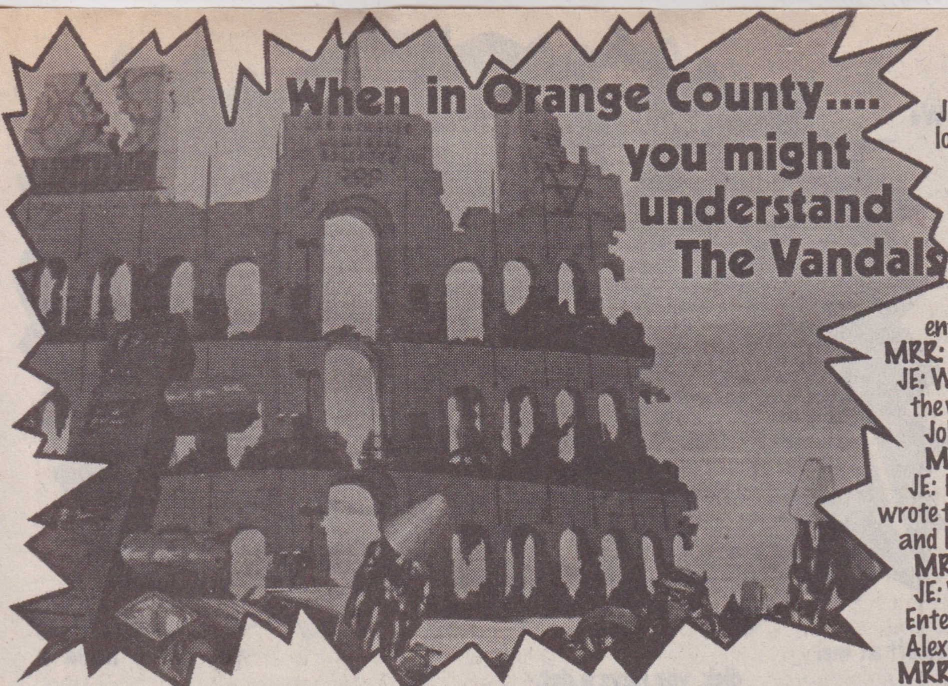
JE: Right. I like new and unusual uses of television. I like 'The Rush Limbaugh Show'.

MRR: Noo!

JE: That's a very unique and new use of television. It's different from any other show on T.V. and it's very popular. I think that's what's good about it. I'm interested in things that are new and different. Everyone hates that guy. That guy is more punk than anybody these days! He's very punk. I wouldn't want to hang out with him. That goes back to my theory on the government though. I don't want anyone I hang out with running the government. I want people like Rush Limbaugh to run the government. I think that those kinds of people


I have a little ferriswheel
STEVO

When in Orange County.... you might understand The Vandals



should run the government, but I don't want to hang out with them on a social basis.

MRR: So we can all have fun fucking them over?

JE: Exactly. So I can fuck them over and I'll know what they're like. We don't know what Clinton's like - he's just a typical politician who will say anything.

MRR: Promise you anything, stab you in the back kinda guy.

JE: But people like Rush Limbaugh, we already know what they're up to.

MRR: That's a rather unique philosophy.

JE: We already know what they're up to and we can guard against it, if we want. Or if we like it we can just go, 'Okay, cool'. But either way we know what they are. So, let them run the government and I'll run my life and have my little punk band on the side.

MRR: Whats your favorite thing about the Vandals?

JE: Ahhh, the Vandals.... They're funny and when people come to see us they'll laugh and have a good time and forget about their worries. And they if they buy our records, they can always have a good time and listen to good punk rock. I have fun. It's fun.

MRR: You have this thing about entertaining people. Besides watching television and playing with the band what do you like to do?

JE: I like going places with the band and playing, touring.

MRR: What's your favorite gig that you've played recently?

JE: That would be Santa Cruz.

MRR: Why is that?

JE: Good vibe. Concert hall full of people. Everybody was having a good time. Santa Fe, New Mexico. That was fun.

MRR: Why?

JE: Same thing. It was a little out-of-the-way place where people were really bored. They'd come up and tell you, "Man, we're bored!". We played and they were up and moving, everybody had a good time. It was fun.

MRR: So you felt... what?

JE: You'd say, "My work is done here!"

MRR: Mission complete. Is that your mission? To bring punkness and fun to ...

JE: To people with good taste.

MRR: What has been your most memorable show?

JE: My most memorable show was one that we played in Rome at some ancient ruin

MRR: The Agropolis or Collosolus or something?

JE: It was a fortress.that surrounded Rome and it was really cool.

MRR: What was it like?

JE: A bunch of jumping up and down Italians.

MRR: Pogoing Italians...

JE: Pogoing Italians with really poor lighting.

MRR: The Vandals have been in two videos now; *Suburbia* and *Dudes*. How did that come about?

JE: Those videos are very important to us.

MRR: In what way?

JE: Movies last a long time, people watch them for a long time over the years. Punk kids watch those movies. Punk kids are loyal. When they get together and watch the videos it's different than if they were all listening to the record.

MRR: People pay more attention to movies and they're less likely to be distracted.

JE: It's a different experience. It affects them differently.

MRR: How did you get hooked up with those gigs?

JE: With *Suburbia*, the cast of the movie voted what bands the wanted to be in it and they voted us in. In *Dudes*, Randall Johnson wrote us into the script.

MRR: How did he know you?

JE: He knew our song, "I Want To Be a Cowboy" and he wrote this part in the script where two guys walk into the bar and hear that song.

MRR: Do you have plans for any similar projects?

JE: We're doing something for a Nickelodean series - Lynch Entertainment - for a show called 'The Hidden World of Alex Mack'.

MRR: You sound like commercial! What are you doing for them?

JE: We've already written the theme for the series and they've bought that, but they don't know whether or not they want us to underscore for the whole thing yet. They're supposed to let us know.

MRR: And how did you make that connection?

JE: Nickelodean is going punk.

So ended the conversation. We hopped into his jeep to head for the Hills (Hollywood Hills, that is) to pick up Jeff Stein, director of 'The Kids Are All Right' (The Who) and the new Vandals' live video; 'Sweatin' to the Oldies'.

MRR: Do you consider the Vandals to be your band?

JE: Yeah, in a business sense. Yes. I make all the business decisions. But creatively, no.

MRR: How does the creative aspect work?

JE: Just whoever feels like writing a song ....

MRR: Which songs have you written?

JE: Mmmmm...

MRR: Do you contribute a lot of the lyrics?

JE: Yeah, I do most of the lyrics, almost all of them.

MRR: What inspires you?

JE: Television.

MRR: Are you living life vicariously through television?

JE: Yeah. I don't know. Different things - Boyz to Men songs. Menudo.

We meet Jeff at his driveway then wind our way back through the maze of narrow roads and hairpin turns that is Hollywood Hills. As we pass by Tower Records on Sunset Blvd., Joe relates a fierce desire to effect some changes on a billboard that has recently gone up in front of the store.

MRR: What was that?

JS: Oh, that was just Warren. He's

playing with Boingo now.

JE: He has a life-size billboard up.

MRR: No! I missed it. Let's come back later and 'fix' it! We could have so much fun...

JS: It's anatomically incorrect.

MRR: Why? Doesn't he have a dick? What do they call that, the Ken bulge? I'm sorry.

JS: That's alright. That's true. He's hung like Ken. I think I'll say that in my next interview.

MRR: You can have the rights to it. So, what's *your* favorite thing about the Vandals? This is for the record...

JS: Me? Hmmmm, what *do* I like about the Vandals?

JE: The briefness of our sets?

MRR: Why did you take them on?

JS: I didn't.

MRR: Why did they take you on?

JS: Actually, I lost this contest.

MRR: *(Announcer's voice)* If you're a director and you don't want to be left directing the Vandals' video submit a 500 word essay on 'Why I Just Can't Do It'. - Jeff's postmark must have missed the deadline.

JE: Man, in Santa Fe, the bikers were getting so pissed off at me!

MRR: Why was that?

JE: When a bunch of them showed up I yelled, "Oh, no! Bikers! Everybody run!" Then later, when more bikers came I got on the loudspeaker again and said, "Everybody, pretend you're dead and they won't hurt you. They'll go away." Oh Jeff - This guy who was our old bass player makes all these really cool T-shirts. He had this one with the Harley-Davidson logo that said 'All You Pussy Bikers Suck!', then he's got this other one with the little heart tattoo with the little banner through it that says 'Your Mama' and in Old English lettering it says "Tattoos are Stupid'. And he has tattoos all over his body.

MRR: I take it you don't have any tattoos.

JE: No, but I'm thinking about getting one.

We arrive at the Sell-Out where a line has formed out front. Joe informs the doorman that he is in the band as the doorman eyes him sceptically. Finally convinced, the guy then locates our names on the guest list and lifts the rope. Inside, the place is packed. The crowd was a pretty cool mix with only half the attitude I had anticipated, although there were a few too many of the tragically hip for my tastes (we're in Hollywood, remember?) The three of us scan the crowd for other bandmembers and happen upon Josh who informs us that the others are out back. We weave our way through a maze of rooms and patios until we reach a special 'backstage area' which is really just the walkway between two buildings. After Joe does his bit with this bouncer we are stamped and permitted entrance. Warren and Dave are leaning against the brick wall chatting with a girl from Naughty Monkey. Joe introduces us and slips back into the crowd. Joe has said that Warren thinks he has Tourettes Disease, but everyone else thinks he only wishes he had it. Warren is loud, funny, and obnoxious. I am thoroughly charmed.... I am also feeling the effects of three glasses of wine on an empty stomach. Wheeee!

MRR: Warren, are you really like the guy in the video?

WF: Am I like the guy in the video? I am the guy in the video.

MRR: But is that what you're *really* like?

WF: I didn't know there was a camera there.

MRR: Liar!

WF: I swear to god! It was like America's Funniest Videos.

DQ: I see you've met Warren.

WF: Rad!! I want to cum.

DQ: Warren likes to cum.

MRR: Warren likes to cum.

WF: I could cum on my cum!

Joe walks up to the table.

JE: What are you guys talking about?

MRR: Cumming.

WF: Yeah!! Ha Ha!

Joe does an about face and almost runs away.

MRR: In the video Joe says that you masturbate like a banshee. Obviously you like your dick a lot.

WF: Yeah. I do. He's my best friend.

MRR: In the video you don't have a dick, you have a dot.

WF: You've got to see it in person. That's the real magic. That's as good as it gets.

MRR: Okay....

WF: Okay.

MRR: We're here interviewing 'Sweet Baby Warren' with the Vandals. Warren, why did you join the Vandals?

WF: I got to join them because they hated their old guitar player..

MRR: Beacause he was a loser?

WF: Yeah, he was a loser and I'm rad. So they said, "Let's get the rad guy."

MRR: But they call you 'The Mutant Boy".

WF: Yeah. That's just a nickname. Because, I like to cum and jerk off.

MRR: That's mutant?

WF: I think it's natural. I like it.

MRR: Cumming is cool.

WF: It's rad! Its my favorite thing in the world!

MRR: And it's free!

WF: It's free. And you can do it anytime you feel like it. Anyway...

MRR: So they asked you to join them. You've been with them for how long now?

WF: Five-ish years. Around five years.

MRR: And what's the best thing about being a Vandal?

WF: I like when we go out for weekends and I can tell everyone to suck themselves off and have them thank me for it afterwards.

MRR: You do?

WF: I kind of have Tourrettes Syndrome. I always say the horniest thing that I can think of.

Jeff returns.

JK: What are you guys doing now?

MRR: Smoking.

WF: Before sex.

MRR: *(I think we have bonded)* We like to smoke before sex, after sex...

WF: During. Smoke during sex.

An attractive female and friend stop by for a chat. She chants at Warren, "Suck, Fuck, Cum!" then explains that she has learned this mantra from Warren and. "It just wouldn't be a Vandals show" without Warren's expletives

MRR: Warren, what bands did you play in before you joined the Vandals?

WF: I was in a punk band called Don't Know. I was in another punk band called Doggie Style.

MRR: Why doesn't that surprise me?

WF: And I was in another band called Gherkin ???.

MRR: Gherkin? Those are pickles!

WF: Yes, they're pickles, and you can put them in your XXXX...

MRR: Sorry. I don't like pickles.

WF: Oh well, put a condom on them.

MRR: That's disgusting.

No, I'm not Devon morf!

WF: I know.

MRR: You're funny.

WF: Good.

MRR: You're going to be touring with Boingo!?

WF: Yes.

MRR: What's up with that?

WF: Well, I've been playing with them for about six months and they just called me out of the blue. So, I went down...

MRR: How did you start playing with them?

WF: They just called me. They got my number...

Jeff returns. Or was it Dave? Anyway, someone came over to check on us.

MRR: Where are you from?

WF: Huntington Beach. I was born there, I still live there.

MRR: I remember going to parties there in high school. That place was crazy! The cops would come in riot gear with their dogs to break up high school parties!

WF: I'll live there probably forever, unless I move.

MRR: What is the most favorite gig you've played?

WF: I liked the one in Tahoe where a girl came on stage and put my penis in her mouth.

MRR: Really? On stage? Huh. This seems like a wild crowd, are you hoping for that tonight?

WF: Sure. You interested? Think about it. Give it some thought.

MRR: You're really funny. I saw the video and I didn't think that I'd like you so well. You seemed...Ooops!

WF: I'm what? You're exploding! No, I seem what?

MRR: Really obnoxious. You're not. You're actually really very fun.

WF: I'm fun and nice! People like me goddammit!!!

MRR: You make me laugh a lot. It feels like the carnival, those rides that make you laugh a lot and you can't stop laughing no matter how you try.

WF: Yeah, exactly. You can't help but laugh because it's a crazy ride and you never know what's going to happen next.

MRR: That's what it seems like. Do you feel that way?

WF: Yeah. It makes my crotch feel funny.

MRR: It makes my cheeks hurt.

WF: I like it when you say that.

MRR: Tell me what your favorite shows with the Vandals have been.

WF: I don't know. My favorite shows are when people think I'm an asshole and they try to top me and they do stupider things than I could ever even think of and I'm impressed by their imagination. The stupid part of their mind really impresses me. Like, we had a naked slam dancer last weekend - this big, buff, scary-looking skinhead guy, and he was dancing around naked in the dirt because we played outdoors. I was very impressed because I thought it was very artistic. Afterwards he told us about his family and his kids - he's a full-on father - and I was impressed with that even more. It put a new perspective on it, you know? I like that.

MRR: That you can be a father and still fuck around? Life doesn't end by having a family?

WF: Exactly. You can have kids and still be an asshole. That's rad! I respect that.

MRR: You like people who are creative?

WF: Yeah, I like people who are creatively fucked. And aren't afraid to fuckin' die. I respect that.

MRR: Dangerous.

WF: Yes, dangerous. Horny. It turns me on.

MRR: What are your least favorite shows?

WF: Least favorite? I hate it when people sit around with their thumb up their ass. I don't know why they even go out if it sucks so hard. Let me think, what are the worst fucking shows? I hate it when there's no security so that if anyone tries to kick my ass there's no one to protect me. Other than that, everything's cool.

MRR: You've had your ass kicked quite a few times, haven't you?

WF: No. People are scared of me.

MRR: I had been asking people about the early Vandals. Fights and you guys getting your asses kicked were recurring themes, especially in San Diego. However, in your defense, everyone who played in San Diego got their asses kicked back then.

WF: That's why everyone hates playing in San Diego. Our last show there, there weren't any fights.

MRR: I think things have mellowed considerably in that sense.

WF: Yeah.

MRR: In your video you play the guitar in some really strange positions. Are you double-jointed?

WF: Yes, I am double-jointed. That's why I can fuck in one hundred different positions.

MRR: You can play guitar...

WF: I can play guitar while I'm doing it. And no one knows the fuckin' difference.

MRR: You don't miss a beat.

WF: Exactly. Every note is there. Yeah!

Jeff returns.

WF: Jeff Stein!

MRR: Jeff Stein!

WF: Hey baby, how's it going? You look like you're having fun!

JK: I think I'm going to regret coming here tonight.

WF: Good. That's what it's all about.

JK: Has Warren been behaving himself?

WF: I've been the perfect gentleman.

MRR: Where's Joe?

JK: He's trying to do a sound check. The sound system isn't working.

WF: What the fuck? Doesn't anything work in this universe?

JK: No.

MRR: We do. Sometimes. Sort of.

JK: I showed up. I can't believe this.

WF: I can't believe I'm here.

Dave joins us at the table once more.

DQ: What are you guys doing? Talking about jerking off and cumming some more?

JK: It takes him longer to talk about it than to do it.

WF: Capital F you.

At this point Joe arrives to announce that the sound has been fixed and the show is about to begin. He herds the band inside. Jeff and I wander in and take our places in the crowd. The Vandals play a riotous set to an enthusiastic crowd. It was just like their video - too much fun was had by all. Even if nobody did punch out the band....

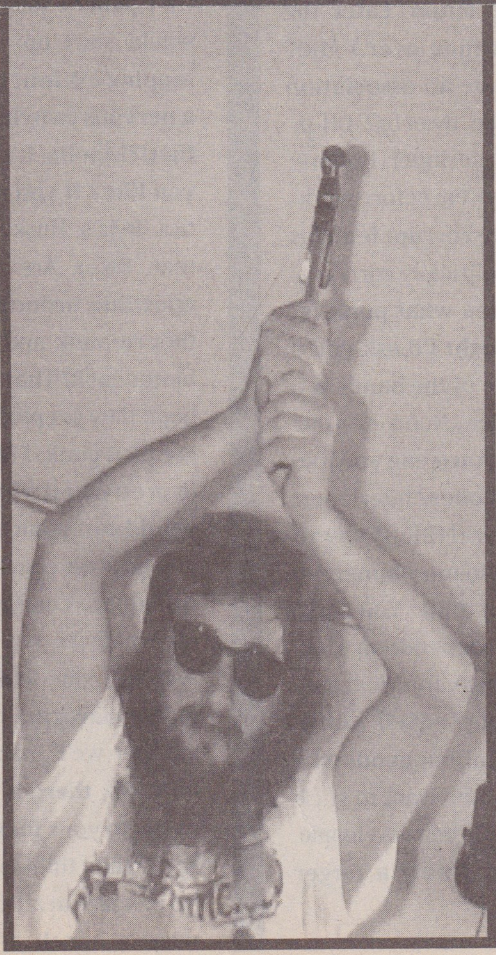
HAMMERHEAD

After reading their Flipside interview, which read like a job application, I thought I'd give Hammerhead a run for fun. Hammerhead is a band of the 90's. A new age hard core band. Their ages run from 24 to 27 years old, which reflects their lack of knowledge of punk rock. Too young to be old farts, too old to be kids. Their sound is fat and hard. A three piece who kicks ass, with volume, speed and strength. A vision of what we have to look forward to. A world saturated with bands who have nothing to say, and no motives of inspiration. † Hammerhead is: Interloper - guitar & vocals; Isolation DH-9 - drums; Apollo Lift Off - bass & vocals. † To set the mood of this interview, we enter the office of MRR where Tim and a few lackeys sit in front of the computers working away. We enter the room and I announce the band, then instantly ask Tim Yo, "Isn't the new Hammerhead album punk?" Tim replies a strong "No!" Hammerhead are shocked. There's some small talk about what is punk, what bands are punk and MRR policies. All of this is no surprise to me, so I push to the record room to do the interview.

CHEWED AND SPIT OUT BY SMELLY

So, are you guys punk?..

Interloper: That depends on who you ask. **MRR: You have to ask someone if you're punk?** Interloper: The old guy upstairs says we're not punk. **MRR: Well, don't you know for yourself?** Interloper: Where I come from, punk isn't a compliment anyhow, so I don't feel bad. **MRR: So, what have you ever done for punk rock?** Interloper: Nothing, what has punk rock ever done for us? DH-9: We got into a fight with a punker. **MRR: Hey, punk has given you the ability and means to tour the country by playing underground clubs!** Interloper: Fuck you, that's not true! **MRR: So it wasn't punk rock who paved that road? Black Flag didn't creepy crawl the US and open up eyes to small towns and clubs?** Interloper: Someone else had done it before them and someone else before that and so on and so on... **MRR: Fuck you, not true!** Apollo: It was Husker Du's popcore that started it all. **MRR: Shove your Minneapolis pop scene up your ass!** Interloper: Look you jerk, let's get it straight! There were no bands who toured before Black Flag??? **MRR: There were very few punk bands who defined touring like Black Flag! They played everywhere: Louisiana, Mississippi, Tennessee, all kinds of places which were never hit. Most early punk bands toured major cities only, LA, SF, NY, Chicago, Houston, cities of metropolitan size.** DH-9: What about Jerry Lee Lewis? Interloper: So, no bands ever tour? **MRR: Most only played major cities!** Interloper: I don't believe you! **MRR: It definitely shows your age!** Interloper: Buddy Holly went on tour and died on his way to Fargo, North Dakota. **MRR: Listen up, shitheads! We were talking about punk rock!** DH-9: What about Jerry Lee Lewis? **MRR: I said this is about punk!** DH-9: What's the difference? Apollo: My Pa saw him - Jerry Lee Lewis! He came out, threw the piano stool on the crowd, stomped on the pianer and then left. **MRR: Is that punk rock?** Apollo: Yeah, that's punk! **MRR: God, you guys are idiots! Many people are familiar with your music, two albums, an EP and a few singles. You have toured with other bands and on your own. Just one question comes to mind, why are your lyrics so stupid?** Interloper: 'Cause we are stupid people. The entire bands laughs but I don't cause I meant it! **MRR: Ok, at least you're honest. So, you work for one of the most money grubbing booking agencies there is, what does this do for you?** Interloper: It enables us to play four days out of seven. **MRR: Is that a complaint?** Interloper: No, we don't have enough days off. **MRR: What's your guarantee up to now?** Interloper: Our average guarantee or our highest guarantee? **MRR: Just tell me your fucking guarantee!** Interloper: On this tour it's about $150.00, we're playing on percentages. **MRR: Well, seeing how you're not a punk band and your guarantees are so low, don't you think you should find a better booking agency?** Interloper: I suppose that would be prudent to do in this situation, now wouldn't it! So if a better booking agency could offer us more money they can give us a call at Amphetamine Reptiles offices. **MRR: So, Amphetamine Reptile has their own reputation to stand on. Do you feel you fit into their barn yard or repertoire?** Interloper: I don't really know. Apollo: They are friends of humanity. **MRR: Is it a bonus being on a label like Amphetamine Reptile?** Interloper: It has pros and cons. Apollo: Some people will come out to see us just 'cause we are on that label. DH-9: There was a band in Cincinnati, Ohio who was going to open for us, but declined because of our affiliation with Amphetamine Reptile. Interloper: They were a stupid riot grrrl band anyway! **MRR: So, is that punk of them to resist your show?** Interloper: Fuck off you twerp, that was extremely punk of them. DH-9: Is a riot grrrl punk? **MRR: This interview is for you, not I, so don't direct questions toward me! Do you like living in Minneapolis?** Interloper: It's ok. It's great when we get to go on tour with Janitor Joe a lot. **MRR: Any other bands from Minneapo-**



[Editor's Note]: At this point they were pissed, foaming at the mouth. I thought for sure it was going to come down to blows, but Apollo calmed down Interloper and I started the tape again."

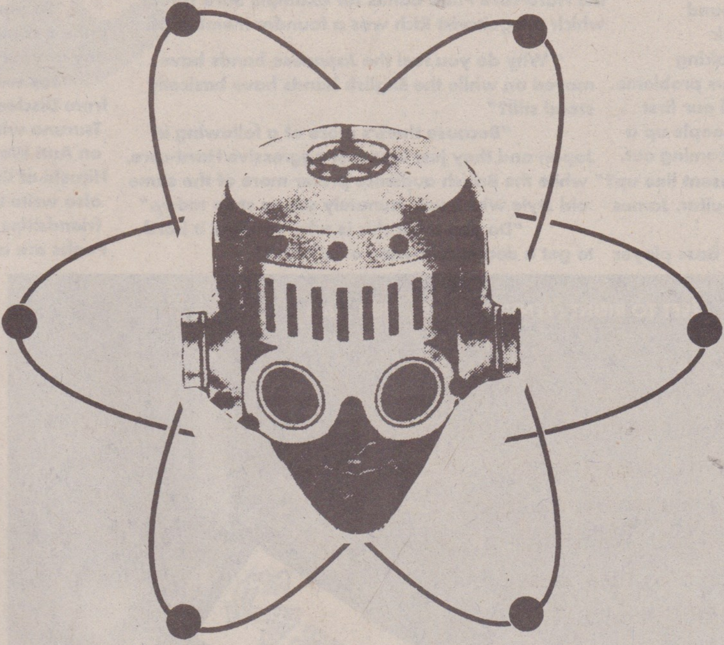
lis you all like? Apollo: The Peasants, now they're punk! Interloper: So are we, I swear! **MRR: So, why do you want to be in MRR if you're not punk?** Interloper: We don't want to, why don't we step outside and I'll show you what punk rock is! We didn't ask to do this interview! **MRR: I've heard y'all complain before about touring and not having a full house to play to. Then on the other hand you got tours with the Melvins or the Cows and played to packed venues. Are you spoiled? Or just cry babies? Aren't you doing your work, pulling in your own crowd?** Apollo: Those bands were at that spot at one time. They have been doing this longer. Interloper: What was that question again? **MRR: I called you a bunch of cry babies, how do you respond to that?** Apollo: That's because Janitor Joe is cursed. Interloper: That was when we had Janitor Joe with us in the same van, I hate those guys. **MRR: How come you guys don't do any of the artwork for your albums? You just let Hazelmeyer do it all! Don't you believe in the D.I.Y. method?** Interloper: How about I do the artwork for this interview and you'll see why! Apollo: We've had a hand in some of the artwork, but Hazelmeyer is slick. **(Editors Note: At this point DH-9 was fumbling a Melvins record as nervously as possible. I believe it's some sort of worship ritual. Later the Tyrant gave DH-9 the single he was fawning over.) MRR: Being from Minneapolis, do you guys have an association with Profane Existence?** Interloper: Those dweebs? DH-9: They hang out at an all-night coffee house! Interloper: Pretentious Existence. DH-9: Those little kids, I'd see 'em before work. I hated every one of them. **MRR: So you have corrupt feelings towards Profane Existence?** Interloper: Politically correct is politically elitist! **MRR: So you have no idea what punk is?** Interloper: Turn that tape off! **MRR: I thought I'd ask you a question you could handle! What are some of the bands you enjoyed playing with on tour?** Interloper: None of your stupid punk bands! Fuck you jerk! **MRR: So, you mean you like the sold out bands you tour with? Which ones?** Interloper: The Cows, Helmet and Surgery. DH-9: Flipper. **MRR: If you to paid big bucks to be part of a grunge movie or commercial, would you do it?** Interloper: In a second! **MRR: You fool!** Interloper: If the money was there. Apollo: It depends on what we had to do and how much we get in advance. Interloper: If it ment having to wear their cloths and shame myself with a dog! Sure I would! **MRR: So how do you feel about bands who sign to majors?** Interloper: Hey, any of you who want to stick around this punk rock ghetto for 5 or 6 years, you're welcome to it! I want cash, big C notes! **MRR: You know a larger percentage of your fans are punk and they buy your records and support Hammerhead. How do you feel about that?** Interloper: That's not true! Apollo: If they like the music, fine. Interloper: Everyone's money is good with us, It's all green! **MRR: How come you guys don't get a singer? You look real boring as a three pice band!** Interloper: That's it, this is over, turn the tape off, you're a jerk! Apollo: We had one but he quit. **MRR: How come you told me everyone in Minneapolis is a complete loser?** Interloper: 'Cause it's true, is this interview over yet? **MRR: Not until I say it's over. How do you feel about your new album being called not punk?** Interloper: Where does an old man get off on saying what's punk and what's not? It must be because it's listenable. All our other records got good reviews here in MRR! Apollo: It's slower than the others. If they don't like it, why don't they just give us a bad review? **MRR: We just don't want to waste our time with constructive critisism!** Interloper: I would like the permeator of punk rock defined for me! Apollo: That stuff just bore me, you guys are just stupid. It's all just a bunch of people with nothing else to do! We just make music. I thought you'd like our music? Interloper: Where does a grey haired old man wearing a black turtle neck sweater get off on saying he's punker than me? The Fall was punk and so were the Sex Pistols and no one cared. Just 'cuz a group of people in SF care to say what is and what isn't punk, I just wish punk would die and something new would start up! **(Editors Note: At this point Apollo was tapping his foot on the chair, bouncing the tape player like a nervous twitch in an epilectics eye!) MRR: Would you stop that!?!** Apollo: It's techno! **MRR: What kind of punk bands did you like? If you did like any?** Interloper: I liked the Romantics, B-52's, Husker Du, Elvis Costello and nothing more than that. DH-9: Are the Meat Puppets punk? **MRR: I ask the questions around here.** Interloper: Ask any of those bands if they're punk and they will laugh in your face. **MRR: Those bands suck! That's major trash, they bite.** Interloper: Fine, I hope they got paid well. I am not saying I don't like music that is called punk. I like all music. **MRR: So, you guys are settled in pretty well with the noise Amphetamine Reptile label. We would call your label a stepping stone to a major label. Are you guys on your way?** Interloper: I wouldn't count it out. We wouldn't say majors suck. DH-9: We don't know anything, we'll do whatever we think is right. Right now we deal with Amphetamine Reptile. **MRR: So, would you rather be in a glossy magazine like Spin or Creem?** Interloper: One way or another we'll make it and we will sell records. I don't care. **MRR: So, there is no message you want to put out? Nothing to say to your fans, anything to relate with them?** Interloper: Shit, I can't think of anything. Can you turn the tape player off. No message at all. **(Editors Note: At this point I was disgusted, what a bunch of morons! Lots of band laughter, lots of**

silence) Interloper: Punk rock is a dinosaur. There's your fucking message. **MRR: Would you ever replace any member of Hammerhead? Or would you do the world a favor and break up?** Apollo: Yeah, that would be the smart thing to do. Interloper: Unless the money was huge... **MRR: I heard you guys had some PC values, I heard you guys got upset about a band who beat up a gimpy old man at a show!** Interloper: I think that shit is totally fucked up. Anybody who would pour piss all over a riot girl should be strung up by his balls. **MRR: So, do you like touring and seeing new bands?** Interloper: They all suck, except for the Dazzling Killman. Apollo: I hate most bands, but I like Crown Roast. **MRR: How's the East Coast for Hammerhead?** Interloper: It's not full of self righteous punkers like the West Coast! They're smarter on the East Coast! and more image conscious on the West Coast! **(Editors Note: These guys are totally serious, too!) MRR: So, you're going to Europe for the first time? Gonna make tons of money?** Interloper: Yeah. **MRR: Have you ever played Gilman Street?** Apollo: What's that? Is that where we played with the Melvins? **MRR: Nooooo!!! "These guys are as dumb as a post!" If you had to relocate to a new town, where would you go?** Interloper: Austin, Texas. Apollo: SF, home of punks. **MRR: That's right, brother! The home of punk rock queers!** Interloper: How many computers in this office? **MRR: 5!** Interloper: Is that punk? **MRR: Intelligence plus technology = punk. Technology doesn't have to have a title. Punk is that ability to use knowledge and tools for the utmost in education and communications.** Interloper: I'm still trying to figure out why our new album isn't punk! **MRR: You're still stuck on that? Don't you thinks there's a saturation of music in the underground?** Interloper: I wish half of them would quit playing. I wouldn't encourage anyone to start a band. **MRR: Back in the days, there was this band called the Big Boys and their stance was "You saw us, now start your own band!"** Interloper: I am saying don't do it. **MRR: Well, how about a wrestling tournament to eliminate bands?** Interloper: No, then we would have a bunch of people like Tom Hazelmeyer in bands! **MRR: Is he some strong young stud?** DH-9: He's just fat. Interloper: He's not the only fat guy from Minneapolis. Apollo: It's considered attractive there. **Lots of laughter among themselves MRR: Any goals for Hammerhead? MRR: So, you have no intentions to be motivated and do good in life?** Interloper: No. **MRR: Do you have any political views or motives whatsoever?** Apollo: What's that? Interloper: Is this interview over yet? **MRR: Just answer the question.** Interloper: No. **MRR: Your lyrics seem at the best to be boring and stupid. Is there any meaning to your lyrics?** Interloper: Turn off the tape player. Apollo: Yeah, they mean something, but I can't explain it! **MRR: You guys are boring people!** Apollo: Yeah, we know! Interloper: Yeah, fuck Minneapolis! **MRR: So, you guys are complete idiots with nothing to say, no influencial powers, guiding youths to stupidity. Lots of silvence at this point. MRR: As I see it now, you're just another indie rock band that has no connection with punk rock at all!** Apollo: We can always go back to the Fargo Arts and Craft scene! Interloper: We were born there. **MRR: I think you should go to Gilman Street and play!** Interloper: We will play for four hundred bucks!

MRR: So you guys aren't punk, get the fuck out of our scene!

Interloper: Thanks a lot! Apollo: We just do it for the money. DH-9: I thought you liked us???

(EDITOR'S NOTE:



"At this point, I was disgusted, what a bunch of morons! Lots of band laughter, lots of silence.'

The Northern underground scene hasn't exactly been well renowned for its output of aggressive Hardcore Bands lately , as a whole Britain has been a bit behind when it comes to producing Bands of this calibre. Quite why, that is something I shall discuss with Ian (the singer of Wartorn) during the cause of this interview. But first we'll get some background on these guys who are soon to release there second E.P. on Crust Records an American label.

Wartorn are a British Band (based in West Yorkshire) who play Hardcore Japanese style, which makes them quite unique. There main influences as a Band are Gauze, Gism from Japan, and Infest from the U.S. Although the Band have been around in various guises for a number of years, Wartorn basically as they are now have been together since '91. Despite the fact that a lot of interest has been shown in them by 'fans' and record company alike there's nothing much to show for it, why is this?

"The first E.P. sold out and there were people still wanting it which didn't help, we did quite a few gigs but only in the local area which to me wasn't enough. Then we had a brake for a year where the band basically didn't exist. We put it back together for this new E.P. which is taking its time coming out, and is causing us problems. But hopefully with the re-release of our first E.P. on cassette form it may open people up a bit in time for the new E.P. and L.P. coming out.

"So Ian what's the bands present line up?"

"Me on vocals, Rich on Guitar, James on Bass and Lentil on Drums."

"Ah...I see you have a new Bass player why the change?"

"Mainly due to musical differences, between Rich and the last Bass Guitarist."

He's now set up his own band along similar lines with the original Drummer and Vocalist of Biohazard (Wartorn original name)

"How do you feel about them getting a better press than you?"

"It doesn't really bother me our superior musical talent will win through in the end"

"I see there's also been another change to the line up the ousting of your other singer, Why?"

" We didn't find her suitable for what we wanted to do, as time progressed we found that the musical change and her vocal style didn't realy mix and at times it became just a blur of noise.".

"Most of the Band seem to have cast aside there Punk Hardcore image in favour of a Metal one. Will this begin to show through in your music, especially because Rich and Lentil are members of the same Doom Metal Band or do you think Solstice is a big enough release for them."

"I suppose It's bound to show through in the music a little bit but I can only see this making Wartorn's music a lot more powerful, but at least with Wartorn they both get a chance to BLAST OUT! If you like and play faster music instead of the slower stuff, which is a big release for them."

"Do you think they take the Band as seriously as you being more metal orientated, and do you think this could lead to musical differences in the future, especially with the new Bass player being a Straight Edger. What's his interest in the Band and exactly how does this clean living young lad fit in with you aggressive Metal types?"

"Yes later on I do think it could cause problems mainly because Rich writes the riffs and music, I think he might loss that hard-core edge when it comes to the lyric writing. As far as James goes I think we've had quite an influence on him as he's not strictly Straight Edge anymore. He enjoys a good Beer with the rest of the lads and reckons he's making up for lost time, which is pretty cool by me."

"Right on...If Rich's commitments become too much with Solstice would you consider following suit and forming another brake-away band as Chris did?"

"I really don't know maybe if I could find some really good musicians but I doubt I would find anyone in Britain in Lentil's and Rich's class."

"You seem to be much further ahead than most European Bands, following in the Japanese hard-core style." Which was greatly influenced by the Hard-core Punk bands for example Sore Throat, which the guitarist Rich was a founder member of.

" Why do you feel the Japanese bands have moved on while the English bands have basically stood still?"

"Because there's more of a following in Japan and they just love fast aggressive Hard-core," while the British audience prefer more of the same old style which unfortunately seems stale today."

"Do you think this is why you find it hard to get a decent following over here?"

LEFT TO RIGHT : LENTIL , JAMES , RICH , IAN .

"Yes definitely 'cos most fans if you want to call them that, of Hard-core don't seem to want to progress onto anything more powerfull, and faster. They just want to seem to stick to the same old time bands at least the ones that have survived?"

"In fact its taken this long for Sore Throat's following to have become more wide spread this underground band has become pretty popular lately. Do you feel this is due to the recent 'Punk Revival' and what future do you see for them since Rich has so many other commitments?"

"I can't really see Sore Throat doing anything else for a while anyway although I do know Nick (Ex-Drummer) is planing something but I don't know what will come of it , its been in the pipeline for a while. As far as it being part of thePunk 'Revival' I suppose so people picking up on the L.P's ect. after all this time its cool in some ways, but its a pity they we're too small minded to appreciate them sooner."

"In fact some modern bands are planning a tribute L.P. to Sore Throat are Wartorn going to feature on this?"

"Were not really sure what's happening with that yet."

"And finely what was it like playing with Voorhees at your latest gig?"

"Well it was cool they're a good set of guys and we get on really well with them and and we have for a while,and personally I like their aggressive musical style."

What are your short term plans?"

" We have an E.P. coming out on Crust Records next month, which is an American label. And hopefully well be recording an album for Candlelight very soon, ready for release in the new year, and there's also a Japanese E.P.in the pipeline."

"So you've a following in Japan that's quite a compliment, do you correspond with any of your Japanese counterparts?"

"Yes we right to quite a few Kawakami from Disclose, a Discharge type band. Shugo Tsuruno who's putting out the Japanese E.P. on Anti War Records and Rich writes to Hiroshi of Crazy Fucked Up Daily Life and I also write to Tsuyoshi, I value all there friendships, very much the Japanese H/C Punks are all pretty wild and cool guys."

"Its been a pleasure talking to you I wish you well, don't dare disappear for another two years or else!"

The guys from Wartorn also are re-releasing there first E.P. on a tape format with Two Extra Live Trax and a selection of songs from Traped In A Toothed Gear a Swiss comp. which they featured on. We have Five advance copies to give away and Five Long sleeve Tee-shirts. So if you want to be the first on your block to own a copy just answer this simple Question!

What was Rich's main stage name from his Sore Throat days?

A. Rich Militant
B. Rich Militia
C. Bestial Vomit

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SEXTON MING

SEXTON MING: Dragster of Violence

Poet, songwriter, genuine eccentric, misanthrope and drag queen. Sexton Ming is all these with a vengeance. Backed by his band The Diamond Gussets, Ming bares the unpretty face of his primal garage punk with lecherous themes ("Your Arse is My Venus", "Humungous Cock", "Queer as Fuck") on the recently-released Endless Discipline album. A long-time friend and collaborator of Billy Childish's, he's also recently done a joint single with Thee Headcoats called No One. I interviewed Ming at his home in East London around the corner from Toe Rag Studios, where he works and where Thee Headcoats, Huggy Bear, Blood Sausage and Mambo Taxi have recorded. Interview by Graham Russell

MRR: You've said Sexton Ming is a character that you developed about four years ago ...

SM: No. Where'd you read that?

MRR: *Melody Maker.*

SM: Ah, well, *Melody Maker* get things wrong.

MRR: OK, set the record straight then.

SM: It's closer to 15 years ago than four years ago.

MRR: So why do you feel the need to perform under a pseudonym?

SM: I don't feel the need to. Really, I'd like to get rid of the name. I'm really fed up with Sexton Ming. It was just for a laugh. Everyone used pseudonyms in the punk days, so I thought "Oh, I'll have one," and it's just stuck. So it isn't as if I feel, "Oh, I've got to perform under a stage name;" it's just my name now and I can't get rid of it. Everyone calls me Sexton.

MRR: So Sexton Ming is just your stage name, we shouldn't think of him as a character?

SM: Well, yeah, he is a character to a certain degree. I'd say Sexton Ming is like a cabaret act, because he's a different person onstage than he is in real life. Sexton Ming is a pretty aggressive person onstage, he swears at the audience, insults them a lot, basically sticks two fingers up at people, doesn't like his audiences. His motto is "Fuck the audience, I'm having a good time." Sometimes it's difficult. People afterwards expect you to be like that all the time. People expect me to be wacky and wild all the time. And then I find myself catering to their needs and doing that, which pisses me off. Sometimes I think, Nah, I shouldn't.

MRR: How much of the attitude and lyrics in your music, then, should be perceived as coming from you or from Sexton Ming?

SM: That's a difficult one. One thing I don't like is people who go "I'm the tortured poet, woe is me." I always have a tongue-in cheek element about everything. My theory is, to get something across, is not to be dramatic or arty about it but to use humour. You can touch people more. People can say, "Yeah, you got a point there," instead of, "You condescending, boring fart." Also, lyrics get mished and mashed about with the way my imagination works. It all gets put into a blender and then poured out.

MRR: So if I was to say "Sexton Ming is sleaze personified", you wouldn't be offended because I'm not actually talking about you, I'm talking about the persona.

SM: (Uncomfortably long pause). I don't mind. I don't care what anyone says, really. I know where I am. Anyone who goes to see the band will have a different idea of who Sexton Ming is, or what he's about, or whatever. I know what I'm about. But every one's entitled to their own opinion or their own perception.

MRR: *Endless Discipline* came out earlier this year on Wiija and has been described as your first record, but like you said, you've been on the music scene for 15 years. So tell me a bit about your history.

SM: I started out by joining a bunch of poets who were then called the Out Crowd, and they became the Medway Poets, which got some nototiety.

And that's how I met Billy Childish. And I've played in bands but never did any recording.

MRR: You were in a band called Auntie Vegetable and the Mind Readers ...

SM: Auntie Vegetable was with Bruce Brand, Jamie Taylor, Alan Crawford and Ian Smith. We did some recording but we didn't release it. Then I was in a band called The Gruff Men, which did loads of gigs and hardly did any recording. Then Billy got the Hangman label going and said, "Do you want to do an album?" So I said, "Yes, please." So that's how I got into the record industry. (Laughs).

MRR: So before Endless Discipline, you did a series of albums with Billy Childish: *Which Dead Donkey, Daddy?* (1987), *Plump Prizes and Little Gems* (1987) and *Ypres 1917 Overture* (1987) (all on Hangman Records), and most recently a single with Billy Childish's Headcoats, *No One* (1994, on Damaged Goods).

SM: Yeah.

MRR: On your album's liner notes it says you're managed by Childish Schemes. Is that actually Billy Childish?

SM: Yeah. But Billy doesn't do his job! No, I appointed Billy manager because he's the only person I trust. I'm the sort of person who can get easily ripped off. So when I have something to release, I get Billy to do the talking. So, yeah, Billy's my manager.

MRR: So why do you think it is that you and Billy work so well together?

SM: I don't know, really. We seem to really bounce off of each other. First time I met him was at this poetry reading with the Out Crowd thing and I thought, "Fucking hell, who's this guy? I've got to meet him, because he was doing this wild poetry." There were all these would-be poets with their heads up their arses and he came along and insulted them! Took the piss out of them, and I thought, "Oh, that's the way to do it." Billy does a hell of a lot of work and I'm a lazy sod, really. When I go 'round Billy's he's done half a dozen paintings and about twenty books of poems and recorded this and been re-writing his novel for the 100th time and it makes me think I should get my finger out and do something, so I get inspired. And I think, with my sense of humour, maybe I'm a bit of light relief for Billy. So we get together and come up with these crazy ideas and I think, Oh, that would fuck people over, let's go and record that. (laughs).

MRR: Tell me about the single "No One".

SM: That's Billy's idea of promoting Sexton Ming to the music industry. He figured if I did a track with Thee Headcoats, because the Headcoats are so famous, that the rest of my albums would sell, so I did it for that reason! "No One" is an old punk track by Johnny Moped. Kyra (Billy Childish's girlfriend and vocalist in girl group Thee Headcoatees) does a cover version of my song "The Goldfish Murder" from *Endless Discipline* as well. And just a track of Kyra doing her vowels. She studies languag es and we just recorded her practicing her vowels. (Demonstrat es) Eee, Aaa, Ooer, then singing really painfully over top and screaming. I thought, "Yeah, put that on the single!"

MRR: I was wondering, because *Flipside* in their review said that one of the tracks sounded like "poetry from deep in the mind of an Alzheimer's patient." That must've been what they meant.

SM: (Laughs). Maybe they were talking about Kyra's track!

MRR: You've described your music as "the ultimate in TV filth rock." Define that.

SM: Filth Rock can only be found at Toe Rag Studios. Because it's all valve and there's this knob which is a compressor, which compresses everything. We call it the Filth Knob. You whack it up. So that's why we call it Filth Rock. the whole *Endless Discipline* album is just smothered in this heavy duty compression, this real filthy sound.

MRR: That wall-of-sludge sound.

SM: Yeah.

MRR: You've been compared to Jayne County. How do you feel about that?

SM: I don't think my music is anything like Jayne's. But I don't mind, yeah! (Laughs). She's a good girl. Actually, there was a rumour Jayne County wanted the Diamond Gussets as a backing band and I thought, "Yeah!" But I haven't heard anything about it since, it was just a rumour. She could have given me some fashion tips, how to do my face.

MRR: As everyone knows, she used to be known as Wayne County before she was surgically altered to be Jayne. You've never wanted to take that route?

SM: (Serious). No, because I'm not a transsexual, I'm a transvestite. There's a hell of a lot of difference. Just for your readers, transsexuals are people who feel they are totally female and aspire to create a woman's body and go for the big chop, so to speak. Whereas a transvestite is just someone who likes to be feminine and dress in women's clothes. And most transvestites are hetero and happily married ... but some of us aren't! (Laughs). With me, I just feel comfortable in women's clothes. And there's a bit of anarchy in it, you're sort of sticking two fingers up at society. I wouldn't like to be born a woman. You have to bleed every month. You can get cervical cancer. Men have got it very cushy as far as their bodies go.

MRR: Have you always performed in drag?

SM: No, this is recent. I've only been "out" now for maybe a year and a half, maybe two years. I mean, I used to have a beard for years and years, I used to drive a motorbike. I've been dressing up for 10 or 12 years, but secretly. And then one day I just got fed up with having to lock the door, close the curtains and all that. And I decided "Sod it, this is what I am, this is what I do it's inside me. It's not just a fetish. It's not something I'm going to grow out of. I'll be doing this when I'm 70. So, shit, I want some freedom." I decided if all my friends are my friends, then they'll accept it. So I came out and said, Look, I like wearing women's clothes. Luckily most of my friends have said, "Who gives a shit?" The thing with the Diamond Gussets is sort of like a celebration of that coming out, and maybe to encourage other people who do to just have a good time. What's the problem? It's just society who gives you that problem. They say if you wear women's clothes you must be a poof or a pervert, where as women can wear men's clothes and be considered sexy.

MRR: So that must have really changed your performance style.

SM: Yeah, I like to go really over the top with it. I like to make people feel uncomfortable. You get this drag queen onstage, and I pick a victim in the audience and you really camp it up and people have just got their backs against the wall! I like it. I say Equal Rights for transvestites. It's about time. It's a lot better for gays now than it was 20 years ago, but it's still a very, very taboo thing, a man wearing women's clothes. Sure, you can go see a cabaret act with drag queens onstage, but for some one to actually function in everyday life dressed how they chose to ... it's impossible. If I could get away with it, I'd dress up in women's clothes all day long. I work at Toe Rag Studios, I'm their secretary, so I usually go around there in a secretary's outfit (Laughs). But that's OK, because the studio is right next door. I mean, if it was even down the road, no, I'd probably get my teeth knocked out.

MRR: Do you feel any affiliation with the queercore scene?

SM: I don't really know, because I don't know that much about queercore. I've heard Pansy Division, but that's it. I think it's a good thing. I don't particularly like the music I've heard, but as a movement I think it's a really good thing to get punk bands and garage rock bands talking about gay subjects because in the gay world all there is is, like, Pet Shop Boys, Kylie Minogue and shit like that. That's why I don't go to many gay clubs. I can't stand it. Yeah, sure it's entertainment, if you can call it entertainment, but it has nothing to do with your identity. I mean, Kylie Minogue is straight. Not that if you're gay you have to listen to gay artists, but something with a bit of bollocks to it, an actual band. So I'm quite pleased this queercore's come along. It's about time. There must be thousands of gays out there who hate House music and like a bit of punk rock that relates to them. Do I feel part of it? Maybe in a little way, but I concentrate more on the TV side of things. In my experience of being out as a TV, you're not accepted by the hetero world, and you're not accepted by the gay world either. A lot of your politically correct, "Right On" gays say "You're giving us a bad name. Because of you, people aren't taking gay issues seriously." I think that's a bit prejudiced.

MRR: I remember a few years ago when I was in university and studying film theory and in one class the topic got onto John Waters's early films with Divine and people were saying they were misogynistic and a cruel parody of women.

SM: No, I don't think so at all. John Waters is just cruel to every aspect of society, to women, to gays. I think with John Waters, and I like to think so with myself, if someone takes themselves too seriously, they need to be knocked down a few pegs, to have the piss taken out of them a bit. Sure, take yourself seriously, but never too seriously. Have a sense of humour. I hate political correctness. It's like censorship. I hate the assumption, "Oh, if you're gay, then you must be politically correct." Bullshit! There's that saying, "Just because you're gay doesn't mean you're OK." With what I've heard of queercore, that's what I do like about it, they're knocking that world that gay society has built up.

MRR: That's what I like about your music and lyrics. There's so much bile and loathing and misanthropy. I'm thinking in particular of "Now I Wanna Burn Your Face." Is that a

SEXTON MING

revenge song?

SM: It probably is. People in the past who've pissed me off. Me thinking, "Wouldn't it be nice, just to carve 'em up?" But then you stop yourself because you'd go to prison and get raped by Mr. Big.

MRR: It made me think of the old Stooges song "You're Pretty Face is Going to Hell," not necessarily musically but thematically.

SM: I remember once there was a prison riot and they tracked down all the people who snitched on them and they actually burnt this bloke's face with a blowtorch and decapitated him. But yeah ... (thinking). "Your Pretty Face is Going to Hell." Yeah, you can put that down!

MRR: And the song "Get the Kid" -- "Get the kid and beat his friends up" -- what brought that on?!

SM: I'd had this song for years and years and it's just a lot of gibberish. I just wrote all this nonsense out and then realized it could be construed as being about a paedophile ring! It sounds like it's about a paedophile ring.

MRR: My favourite song of yours, though, is "The Goldfish Murder." Those amazing lyrics: "I'd kill for your love/A love so rich and red/My mind filled with desire, anguish and despair." Was that based on personal experience?

SM: No, it's just a basic "noir" love song. I went round a friend's place and they had a pool full of goldfish and one of them had died and there were all these snails eating it. And I thought, "That would be good, if someone killed someone and hid them in a fishpond and slowly the body's being eaten by snails." So I started from that idea. It's almost like "Macbeth" or a Shakespearean kind of thing!

MRR: It's almost Nick Cave-type territory, the sex-and-murder thing. (Noticing SM's disapproving reaction). But better.

SM: Oh, thanks.

MRR: Why did you re-name "Have Love, Will Travel" to "Have Slut, Will Travel"?

SM: I turned it into a trannie song. I liked Billy's version of "Have Love, Will Travel" and I thought I'd like to do a version of it. But almost everyone's done it, how will I do it? So I changed the words and turned it into a trannie song. "Have Slut, Will Travel."

MRR: So you personalized it.

SM: Yeah.

MRR: You live in the East End of London now, and you've said the atmosphere here sort of influenced *Endless Discipline*. You write about the rottweilers on "Jolly Rotweiler."

SM: Yeah, you get a lot of rottweilers around Ye Olde East End. East End cockneys with their dogs about. (Sarcastic). Very frightening, very big tough macho men. Timmy Testosterone. Full of shit.

MRR: I saw you guys when you opened for the Swinging Neckbreakers when they played London at the Powerhouse. I'm used to hearing you on vinyl and you playing in little clubs where you're sort of buried in sludge, and with a proper sound system when you could really be heard, you sounded great. Real stark and almost Cramps-y.

SM: Oh, that sounds good. We played good that night.

MRR: So what did you make of the Swinging Neckbreakers?

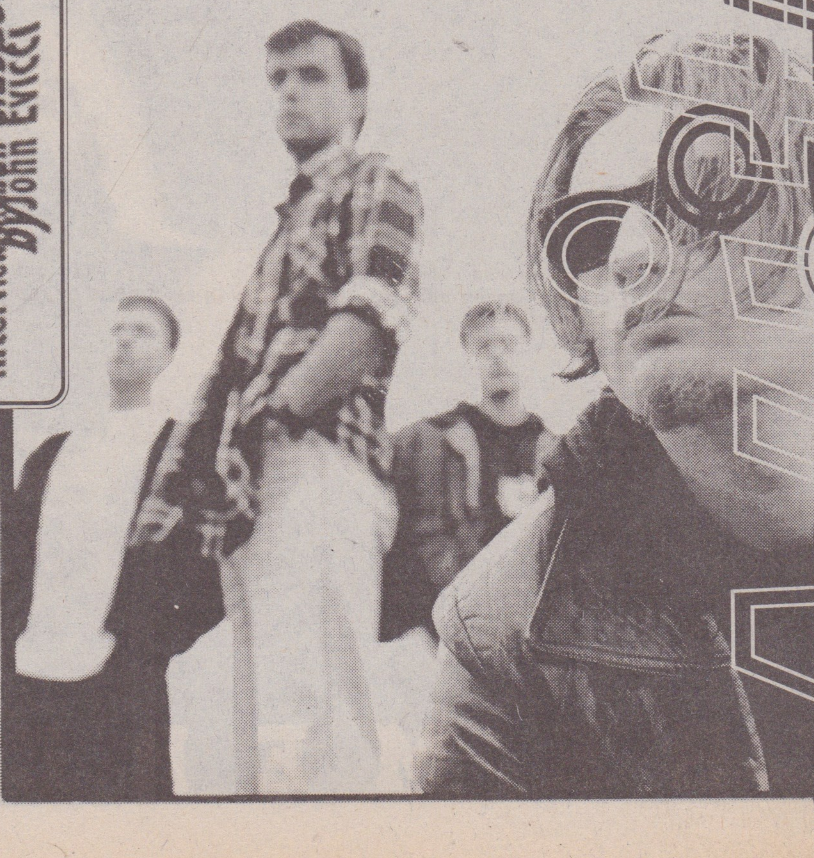
SM: They were OK. Not bad, but not good. But I've got a bit of a sore point with the Swinging Neckbreakers. Their bass player was really giving me a lot of shit that night. He was getting a bit homophobic. He was saying, "You call yourself a fuckin' man, walking around dressed like that, you fucking faggot." The Swinging Neckbreakers were staying at my drummer Josh's place, so we were driving them back to Josh's place. I go to get my Marshall amp out and he pulls it from me and says, "I'll show you how to carry this, you fucking faggot, I'll drop it over your fucking head." So I thought, "Right." So I said, "OK then, this over and done with, come on, you can throw the first punch." And then he was, like, "Hey, man, I was only joking, you're alright." I just thought, "Fuck you." He was just being a complete arsehole. I think he was completely pissed and off his head, but that's no excuse. I get pissed and off my head and I don't give people a hard time.

THE MERCILESS

decadence within

interview with Ian Glasper
by John Evicci

MRR: OK, LET'S CUT TO THE CHASE. WHEN AND HOW DID THE BAND FORM? IAN: THE BAND FORMED IN 1984. WHERE WE LIVE, THERE IS NOTHING FOR YOUNGSTERS TO DO, AND ALL US PUNKS HUNG AROUND THE TOWN CENTRE GETTING INTO TROUBLE. THERE WERE NEVER ANY GIGS TO SPEAK OF. OUT OF THIS BOREDOM AND FRUSTRATION, WE GOT THE BAND TOGETHER. IT WAS THE USUAL HUMBLE BEGINNINGS, WITH SHOESTRING EQUIPMENT, REHEARSING IN A BEDROOM, BUT BACK THEN THE PUNK SCENE WAS JUST ONE BIG INVITATION FOR EVERY ONE TO HAVE A GO, ANYWAY. THE BAND GAVE US SOMETHING TO FOCUS ON, AND WHEN WE LOOK AT SOME OF OUR OLD FRIENDS FROM BACK THEN—NEAR-ZOMBIFIED, LIVING TO WORK TO EARN TO BLOW IT ON THE WEEKENDS—I THINK IT SAVED US FROM LIVING DEATH! **MRR: WERE YOU IN ANY BANDS BEFORE DECADENCE WITHIN?** IAN: YES, BUT THEY AREN'T WORTH TALKING ABOUT. **MRR: WAS THE BAND FORMED WITH ANY PRINCIPLES, AND IF SO, HAVE THEY EVOLVED OVER THE YEARS?** IAN: THE ONLY REAL PRINCIPLE WHEN WE ORIGINALLY FORMED WAS TO HAVE A GOOD TIME AND TO DO SOMETHING, *ANYTHING*. WE JUST WANTED TO DO A GIG, BUT ONCE THAT GOAL WAS ACHIEVED, IT WAS TO DO A GIG OUT OF TOWN, OUT OF THE COUNTRY, RELEASE A 7", RELEASE AN LP...AND SO IT GOES ON. THE "PRINCIPLES" WE'VE EXPOUNDED IN OUR LYRICS CAME ALONG A LITTLE LATER, WHEN WE REALIZED THIS THING WAS ACTUALLY GOING TO DRAG ITSELF OUT OF LEDBURY AND THERE WERE PEOPLE WHO WANTED TO LISTEN TO US. WE BEGAN TO APPLY OURSELVES A BIT MORE WITH THE MUSIC AND LYRICS. BACK THEN, WE WERE A LITTLE NAIVE, BUT OUR MESSAGE HAS EVOLVED AND MATURED AS WE HAVE GROWN OLDER AND CYNICAL. **MRR: What were your biggest influences?** Ian: I gobbled up all the early '80s punk stuff as and when it came out, and when that wasn't satisfying me, I started trading with people in Europe. I just got a buzz off any thing that was fast and noisy. Nowadays I'm much the same, except you can add to that criteria—powerful, intense, emotional... I've broadened my scope a little bit! When I was 14 and 15, there were a lot of bands who I loved musically, who also had a profound effect on my life outlook, so I suppose they were my biggest influences. The list is a huge one, but would definitely include Rudimentary Peni, Icons Of Filth, Discharge, Anti-Sect, Crass, The Mob, Flux Of Pink Indians, The Subhumans, GBH, Dead Kennedys, D.I., Voivod, Rattus, Killing Joke...and so it goes on. Please bare in mind that the other members of Decadence Within listen to different stuff than me, and each other, although it's safe to say that two of them have been seriously into most of the above-mentioned. **MRR: As the primary (if not exclusive) songwriter, you're responsible for a lot of what the band is. In your opinion, has the band remained true to its original intentions?** Ian: Without a doubt. We've never done anything that we didn't want to do—we've never compromised ourselves one iota, and we never will—especially now we have our own label. As far as I'm concerned, we've always done our best to be honest and easy-to-deal-with whenever possible, and we've caused people as little grief as we could. We're still doing gigs for basic costs, we're still releasing stuff as cheap as we can on underground labels, we're self-managed and self-financed. I can honestly say I've answered every single letter I've ever received. We like to think we've still got our integrity. **MRR: I understand that you are a vegetarian, is that for health or humanitarian reasons? Are other band members into that as well?** Ian: Yes, I'm a vegetarian, and have been for over 10 years, and I will be for the rest of my life. The rest of the band are, too. As are my parents and my brother! It's for humanitarian reasons. I look upon all life as precious, and I certainly don't think we have the right to deny animals their right to a peaceful, happy life for our taste buds, our cosmetics, our sport, etc. The better health that comes with it is just a happy side-effect. I also feel it gives you a better outlook on life in general, more compassionate and understanding. **MRR: How many line-up changes have there been? Were they always for the better?** Ian: We've had five line-up changes. Me and Mobs, the drummer, are the only two remaining original members. Joey is our fourth guitarist, and Rid is our third vocalist. Thankfully, each line-up change has been for the better, you think, and hope it will be



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a wise move at the time, but you can never be 100% sure, y'know? This line-up of Rid/vocals, Joey/guitar, Ian/bass, and Mobs/drums has been together a good four years now, and it's easily the strongest we've ever been. We all get on great, and we're going from strength to strength on the song-writing front. **MRR: WHERE ARE MOST OF YOUR FANS?** IAN: I WISH I KNEW!! **MRR: IS THERE A NOTEWORTHY DIFFERENCE BETWEEN THE CROWDS YOU PLAY FOR IN ENGLAND AS OPPOSED TO OTHER COUNTRIES?** IAN: A FEW YEARS BACK, THE CROWDS IN EUROPE WERE CONSIDERABLY BIGGER THAN HERE IN ENGLAND, BUT SADLY THEY'VE NOW DROPPED TO APPROXIMATE THE ENGLISH AUDIENCES—UNLESS OF COURSE YOU CAN GET ON A BIG SUPPORT SLOT, AND THEN YOU'RE WELL AWAY. HERE IN ENGLAND, THOSE SUPPORT SLOTS ARE USUALLY STITCHED UP BY RECORD LABELS AND AGENTS MONTHS IN ADVANCE, BUT WE ARE HOPING TO GET A GOOD SLOT WHEN WE GO BACK TO EUROPE (OUR SIXTH VISIT THERE) IN EARLY 1995. I THINK THE SCENE'S JUST A BIT MORE UNIFIED OVER THERE, AND PERHAPS THEY'RE A LITTLE MORE POLITICALLY AWARE. **MRR: HAS YOUR AUDIENCE OR AUDIENCES IN GENERAL CHANGED OVER THE YEARS?** IAN: SUBTLY, BUT SURELY. WE'VE GOTTEN A FEW LESS PUNKS AND A FEW MORE METAL KIDS, BUT IT'S A MOOT POINT. WE DON'T CARE WHO WE PLAY IN FRONT OF—WE JUST WISH THERE WAS MORE OF THEM! AS FAR AS I'M CONCERNED AN AUDIENCE IS AN AUDIENCE, WHETHER THEY'VE GOT SHORT HAIR, LONG HAIR OR MOHAWKS, OR WHATEVER. WE'LL CALL OURSELVES A "HARDCORE" BAND FOR CONVENIENCE'S SAKE, BUT WE REALLY DON'T WANT TO LIMIT OURSELVES AT ALL IN ANY WAY. WE'RE TRYING TO SEE THE BIGGER PICTURE NOWADAYS, AND MUSIC REALLY ISN'T A GOOD ENOUGH EXCUSE TO CAUSE DIVISIONS. UNFORTUNATELY, OUR CROWD SIZES HAVE DECREASED SLIGHTLY HAVING NOT BROUGHT OUT AN ALBUM FOR NEARLY FOUR YEARS, BUT THE NEW ONE'S OUT NOW, AND WITH IT LOTS OF REVIEWS, GIGS, RADIO PLAY AND SO ON, WHICH'LL ALL HELP RAISE OUR PROFILE A LITTLE BIT AND BRING A FEW MORE PUNKERS TO THE SHOWS. **MRR: WHY WAS IT SO HARD FINDING A LABEL TO PUT OUT YOUR NEW LP, *REALITY WAKE-UP CALL*, AND HOW DID YOU DECIDE TO START YOUR OWN LABEL INSTEAD?** IAN: WELL, WE LEFT UEACEVILLE AFTER *SOULWOUND*—THAT WAS PRETTY MUCH A MUTUAL DECISION. WE RECORDED *REALITY WAKE-UP CALL* LAST YEAR WITH OUR OWN MONEY, INTENDING TO HAVE IT RELEASED BY PROPHECY RECORDS WHO WOULD THEN REIMBURSE US. THEY GOT SWALLOWED UP BY THEIR DISTRIBUTORS PLASTIC HEAD JUST AFTER, WHO WEREN'T SO KEEN TO WORK WITH US...THAT WAS THE START OF A SHITLOAD OF BAD LUCK. WE WENT TO SYCOPHANT RECORDS NEXT, BUT THEY WENT TO THE WALL, SO WE QUICKLY FLIRTED WITH RUPTURED AMBITIONS, FUN RECORDS, JOYFULSOUNDS, ALL WHO WERE KEEN, BUT WERE ALSO A BIT STRAPPED FOR CASH. IN THE END WE DECIDED IT WOULD BE EASIER IF WE DID IT OURSELVES — HENCE, DECADENT RECORDS. OVER THE LAST 10 YEARS, WE'VE ACCUMULATED A GOOD KNOWLEDGE OF ALL THE PROCESSES INVOLVED IN RELEASING ALBUMS, SO IT WAS JUST A QUESTION OF RAISING THE CASH. IT FEELS GREAT TO BE IN CONTROL ALL THE WAY, FOR ONCE, BUT THE EXPENSE IS A BIG WORRY...THE BAND ALREADY LOSES US A FORTUNE EACH YEAR, ANYWAY, SO TO INVEST ANOTHER COUPLE OF GRAND WAS A BIG STEP. IT'S A CD-ONLY RELEASE, TO START WITH, WHICH WE'VE COME UNDER FLAK FOR, BUT WE WENT WITH THAT FORMAT FOR SEVERAL REASONS — WE COULD GET A LOT OF MUSIC ON THERE! WE'VE ADDED FIVE BONUS TRACKS TO THE ORIGINAL RUNNING ORDER TO GIVE OVER AN HOUR OF MUSIC. ALSO, IT'S THE EASIEST AND CHEAPEST FORMAT FOR MAILING OUT. WE ARE KEEPING IT CHEAP — IN MOST SHOPS IN ENGLAND, A CD IS $12.99 OR EVEN $13.99...OURS IS $8.99 OR EVEN CHEAPER IF FOLK ORDER IT DIRECT, SO WE FEEL WE'RE GIVING VALUE FOR MONEY! AND IF ANYONE OUT THERE WANTS TO HEAR IT, BUT DOESN'T HAVE A DISC PLAYER, SEND A TAPE AND WE'LL COPY IT FOR YOU. WHO CARES IF IT'S KILLING MUSIC? **MRR: Was Peaceville a bad experience?** Ian: No, not at all, It was a learning process, really.for us and them! We did two albums that we were more than pleased with at the time, which got us a lot of good exposure, a lot of contacts and so on, so they certainly opened a coupla doors for us. I get on with all the guys at the label still, although I don't really go a lot on the music they're releasing nowadays...but they'd probably say the same thing about us!! **MRR: Will Decadent Records carry other bands as well?** Ian: I hope so! That's certainly one of our eventual aims, although primarily the point behind the label was to get *Reality Wake-Up Call* out. There's hundreds of *great* bands criminally under-rated and unsigned, so it'd be cool if we could help a few out. **MRR: What are some of your upcoming releases?** Ian: Well, we're due to record a 7" for Dragnet Records in about a month's time, which is scheduled for a September/October release. It'll have three, possibly four, songs on it, a coupla new ones and a surprise cover version! We've written a lot of other new shit, too, so we'll do a mini album or perhaps even the fourth album in early '95. **MRR: How do you feel your new material compares to your earlier stuff?** Ian: Better arranged, better executed and more memorable. *Reality Wake-Up Call* is like a combination of the first two albums—the crazy thrash of *This Lunacy* with the complexity and precision of *Soulwound* — but heavier and more aggressive. We're giving the songs a little more room to breathe. The new stuff we've written since recording *Reality*... is even more mature—the song is really becoming precedent. Instead of instruments competing with each other, it's moving as a whole now, much smoother and a lot more confident. Our new stuff will hopefully work on people on all levels—they'll be able to act crazy to it live, and listen to it at home in a much quieter, peaceful environment. **MRR: Have you ever had or considered any side projects?** Ian: Yes, there's a stirring or two, especially from me and the drummer, to put something together, with all the riffs that Decadence won't use. If it ever comes to light, it'll be a lot heavier and more brutal simplistic HC, but right now, our third album is taking absolute top priority. **MRR: Any chance of a U.S. appearance?** Ian: Not so far, but it's something we'd definitely like to do. If we could break even, we'd be over there in a shot!! Our goal is to take this band to as many people as possible—in as many places as possible. **MRR: Well, I guess that's all. Any last comments?** Ian: Thanx for the great interview — we really appreciate the opportunity to spout off!! Anyone reading this — why not check out our new album *Reality Wake-Up Call*...we think you'll be pleasantly surprised!! Contact us at: Decadence Within c/o Ian c/o "Eastlea", Homend Crescent, Ledbury, Herefordshire, HR8 1AQ, England.

GUNFIGHT AT THE COCKNOOSE CORRAL

Take heed you lousy vermin, this here is your punk rock wake up call and you better listen up or Cocknoose will greet you with a shiny boot to your face. That's right boys and girls, the mighty Cocknoose, hailing from Kansas, has blessed you with their presence via this glorious interview. Can't take it? Well, that's too bad because this is the year of the 'Noose and there ain't no room for pansies! Widowmaker: W, Commander P.P.: PP, "Mad Dog" Link LeVay: L, Fabulous Swank S. Dickens: S. Interview done by Marc Mueller.

MRR: Okay, let's start with some band history. How long has Cocknoose been pummeling the punk rock and roll scene into smithereens?

L: Three years August.

MRR: How did you guys come around to performing?

W: I had wanted to start a band a long time ago. Basically, we started the band with the intentions of playing two or three live shows. We never expected it to go anything past that. Originally I was singing and Commander P.P. was playing bass but things got switched around and we finally found a guitar player...blah blah blah and the rest is history. You can pick up a tape or a fanzine and you can see exactly what we are doing.

PP: Or that one issue of Rolling Stone.

MRR: Who's in the current line-up and what instruments do each of you play?

PP: Commander P.P., vocals and other various instruments.

L: "Mad Dog" Link LeVay, drums

S: Fabulous Swank S. Dickins on a 1972 Gold Top.

W: Widowmaker, also known as the Highway Star when travelling with the CB, bass.

MRR: You guys seem to have gained quite a reputation for wild live shows, have you gotten any flack for the stuff you guys do on stage?

PP: No flack really.

S: Kansas City Star gave notice to the whole chicken thing and it made it into the Kansas City paper.

W: And I ended up calling that guy and giving him death threats on his voice mail machine. Link, would you care to tell us about the chicken exactly?

L: I decided one night that i would try to eliminate the chicken population in Eastern Lawrence and all the little hippie fucks, the little "don't use leather" shit on their leather jackets didn't like it that much. So I got a little flack for that, but that's about it.

W: Well, you know I must say you got the city of Lawrence population control award for chickens that year.

PP: We had to pick that chicken out of about five hundred chickens running around a yard. To be quite honest, I was totally terrified of the chickens. It was a terrifying experience.

W: It used to be a fighting cock. They used to fight the rooster.

L: Now it's a flopping cock.

W: Now it's fertilizer.

PP: We were afraid to get the chicken out of the yard of chickens so the guy sent in his five year old son in to get it for us. We've done other things. We have had a dead raccoon. A very large raccoon.

W: A very stiff raccoon.

PP: We tossed it around. You've probably seen the hammer throw in the Olympics, well I had a little bit of that going on with the dead raccoon. We've thrown stereos, televisions, fire. I've blown up deer heads, I've kicked bones at the crowd. I've thrown giant cow leg bones at the crowd and had them all pinned against the back wall, and other than that we're a mild band.

W: Once you get passed that we

like to hit people with instruments or try to taunt people into fist fights when we play. Of course no one wants to walk the aisle and take the challenge. They can't muster up the guts that it takes...

PP: The intestinal fortitude. They have none.

W: That's right. When it came time for a gut check they found out they had none.

MRR: The tour (that went from Lafette, Louisiana to Texas and ended in Cleveland) was your first time playing outside of Kansas right?

PP: Wrong.

W: We've played in Charlotte, North Carolina a few times and Chapel Hill. We've also played Kansas City, Missouri (laughter). Other than that we don't get out of town much. We let them come to us like the lemmings that they are.

MRR: How did that tour go anyways?

PP: Great! Couldn't have gone any better.

W: It was a lot of fun especially the first night in Louisiana, we toured with Antiseen, and a fight broke out between the members of Antiseen and some members of the audience. All kinds of nutty shit happened. It was definitely pretty wild. We thought if that was any indicator of how the rest of the tour then by god we better buckle our seat belts.

PP: The very first night I thought our new guitar player was dead. He got clocked in the head by a full bottle of beer and it dropped him...

S: Suffered permanent nerve damage.

PP: He got an egg on his head the rest of the tour and now he has permanent nerve damage but that's rock and roll.

W: Other than that, aside for me puking in the van and having to smell it in Houston, I think the tour went pretty damn good.

PP: You're not supposed to urinate...

W: Yeah, the cops in Houston told me I couldn't urinate in the street, to which I had to say to them "I'm sorry".

MRR: How was the response from the crowds? Any standout moments, other than having the honor of gazing at my stunning looks in Austin?

W: Marc, get real. If we wanted to look at stunning looks and beautiful bodies we'd look at each other, we'd look in the mirror. We certainly wouldn't be looking at you, you ugly faced, pencil pushing puke. It's scrags like you that give rock and roll journalism a bad name. You know what I'm saying you geek. We had a lot of good times on the tour. In Chicago we met up with our old guitar player, Superstar Penis DeMilo, and we had the twin guitar attack. Boy, let me tell you, it was sweet daddy. Couldn't have touched us with a ten foot pole that night.

PP: Austin, Texas.

W: Austin is a great place.

WANTED FOR BAD HAIRCUT

WANTED FOR POSING DOWN

S: It's where everyone else found out we were rock stars.

W: That's right. We played on the same stage Johnny Cash did. That might not sound like much of an honor but boy it is.

MRR: What merchandise do you have to sell to our readers in MRR land?

W: Well, we got 7"s. We got three of them. We got the Greatest Band of the 21st Century 7" on Laceration Records, the Pain From the Prairie 7" on Baloney Shrapnel Records, a split 7" with us and Antiseen on Baloney Shrapnel Records, a split LP with Conqueror Worm, which is Jeff from Antiseen, Phil from Rancid Vat/Alcoholics Unanimous, and Pig Champion plays a track on it. That's on a German label called Tear It Up Records. We'll soon have a single on Jettison Records and a CD that will kind of be a repackaging of a lot of the stuff so all the whiny bastards that say "I don't have a turntable, why should I buy it?" will have no excuses. Other than that, we have t-shirts and we'll start selling some live videos in the near future.

MRR: How have the responses been to your releases?

W: We've been getting good responses. They're selling and no one's got them sitting in their garage collecting dust as some people in Lawrence thought they would be doing.

MRR: What future releases do you have planned to spread the scripture-like revelations of Cocknoose?

PP: We've got a new album that's coming out and that will be in the future. We've got 6 songs recorded for it right now and probably do six or seven more.

W: Other than that, we aren't going to open our mouths too much. We might have a split 7" down the line. We'll just unleash on the unsuspecting bunch of idiots that read this magazine.

MRR: P.P., do you really own the ranch pictured on the cover of the Pain From the Prairie 7" (Deathnoose Ranch, ladies and gents)?

PP: Well, I did son, but the bank took my farm. That's all I got to say to that, it's pretty sad. My cattle are out there starving right now.

MRR: Link, can you also tell us about the back cover of that 7"?

L: Well, we were out at Antiseen's 9th Anniversary and I made the mistake of telling the ever fabulous Jeff Clayton that I was going to try and out bleed him that evening, just jokingly. But at the club he was taking me serious, so when he went into the whole bit either on "Wife Beater" or "We Got This Far," I grabbed the bottle from his wife and held it up as kind of a toast and broke it over my head. In the process, it ended up getting stuck in my forehead and I had to pull it out. I ended up getting thirteen stitches, bleeding over three-fourths of the crowd, and passing out in the women's rest room.

W: In wrestling terms, if you have a full face of blood it's considered a crimson mask. Well, this man had more of a crimson over-suit. It was that much fucking blood. It was insane. Someone came up to me and said "Man, your drummer's in the bathroom bleeding real bad". All I could say is you better get him to a hospital because I had to stick around and watch the band. It was a blood bath, to say the least.

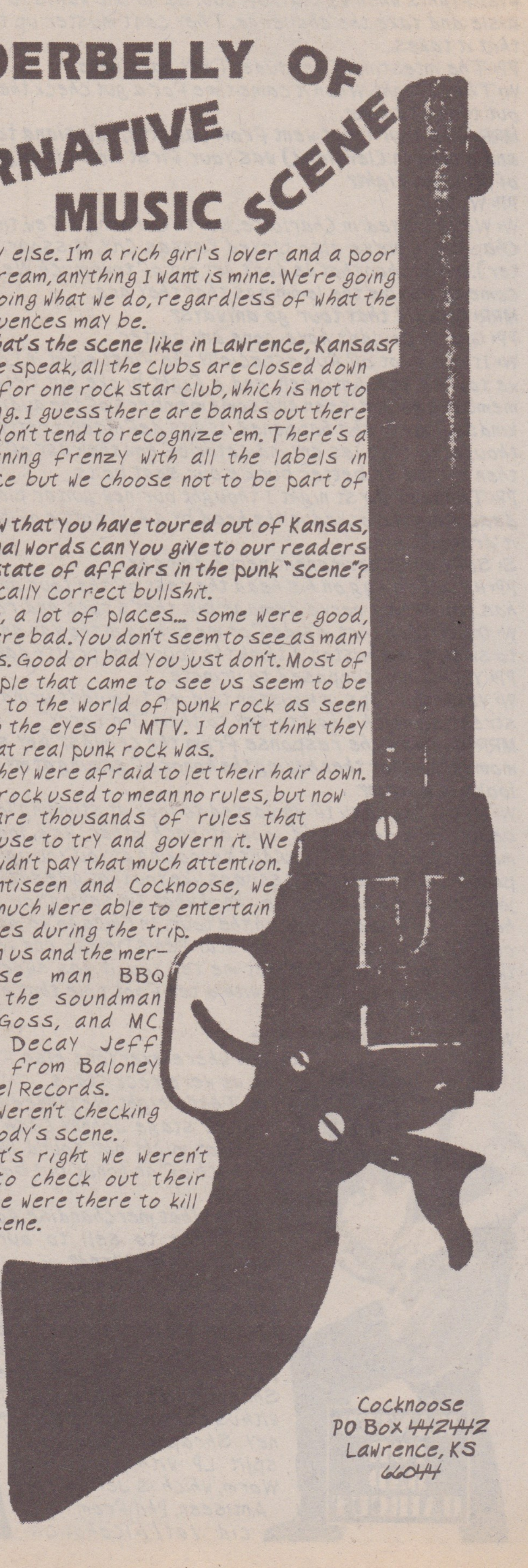
MRR: I noticed your records are endorsed by the Confederacy of Scum, who and what is the Confederacy?

W: Basically, the Confederacy of Scum is an elite organization. Not elite because we want it to be, but because you have made us elite. We are a lot like the 1% of motorcycle gangs. They're the 1% of motorcycle riders that are outlaws and we are the 1% of the punk rock movement. It's not that we put ourselves up on the pedestal, but you did. Basically, it's bands like ourselves, Antiseen, Rancid Vat, Alcoholics Unanimous, Mad Brother Ward. We got people like Alan the Great from Kill the Scene in Georgia, the Fabulous Jeff Skipski from Baloney Shrapnel Records, Todd "the Strangler" Goss over there at Jettison Records, and Tilman Leder from Tear It Up Records. So we are the 1% that don't give a fuck about the punk rock dogma that runs rampant in most fanzines to where they set up so many rules that they can't enforce the rules they set out to impose upon others.

MRR: Since you all have such beautiful mugs, is there a chance any of you may

ANYONE WANT THIS GUY?

COME SEE THE DARK UNDERBELLY OF THE LAWRENCE ALTERNATIVE MUSIC SCENE



become professional wrestlers and/or wrestling managers?

W: Swank, give us an answer, sweet daddy. Are you just looking to be in the next guitar world magazine with your Les Paul?

S: I'm in the works for my own magazine. There's enough about me to have 12 issues a year for at least the next fifty years, even after I'm long dead. They'll be remastering everything I've ever touched. I am the next Chuck Berry. So no, I am not going to wrestle, I'm just going to be the next superstar.

L: Well, I was practicing to wrestle. I had my moon salt down pretty good. It's where you stand on the top rope and do a back flip onto your opponent but it was too dangerous because I was pulling off 15 back flips in a pipe position before I hit my opponent...

W: It was devastating.

L: One day I chipped my nail and I knew that since they were contacting me about doing the centerfold for Cosmopolitan that I better give up wrestling and let my nails heal so I could go and get all my nails done before I would do my lay out. Right now, I am not currently wrestling.

PP: I have no time for wrestling, what with my Playgirl centerfold I'll be doing next month and all the GQ articles and the products I will be endorsing. I also will have a line of clothing coming out, so I will not be wrestling this year, but maybe next year.

W: Myself, I would very much enjoy being a wrestling manager. Let's face it, I have some brawn to get in there and do a little bit of work but my brains are far superior to most, especially punk rock people. So naturally, I would be a shoe-in for a manager. I would like to pursue professional wrestling as long as I could do that and the band at the same time.

MRR: What are some of your other interests outside of the band?

S: Drinking.

L: Lots of man-made drugs.

PP: I got lots of them. I got a couple of kids that are my hobby. Other than that, I like all kinds of shit. I'm into everything and anything and hanging out with my kids. Matter of fact, that's all I do. I love 'em to death.

W: Wrestling. I watch professional wrestling, I give wrestling speeches, I wish I was a professional wrestling manager, I read about professional wrestling, I'm going to Smoky Mountain Wrestling Fan Week in August. It will be 9 days of hanging out with wrestling managers, wrestlers, and see 5 or 6 wrestling cards in 9 days. I like wrestling. Anybody that's got any wrestling stuff, go ahead and send it to me. Other than that, I like to listen to country and western music.

MRR: What will the year of the 'Noose (that's '94, you slobbering buffoons) bring to the universe?

W: What won't it bring. When you're as beautiful as myself, you realize that things come to you, you don't take things from anybody else. I'm a rich girl's lover and a poor girl's dream, anything I want is mine. We're going to be doing what we do, regardless of what the consequences may be.

MRR: What's the scene like in Lawrence, Kansas?

W: As we speak, all the clubs are closed down except for one rock star club, which is not to our liking. I guess there are bands out there but we don't tend to recognize 'em. There's a big signing frenzy with all the labels in Lawrence but we choose not to be part of that.

MRR: Now that you have toured out of Kansas, what final words can you give to our readers on the state of affairs in the punk "scene"?

L: Politically correct bullshit.

W: Yeah, a lot of places... some were good, some were bad. You don't seem to see as many mohawks. Good or bad you just don't. Most of the people that came to see us seem to be enticed to the world of punk rock as seen through the eyes of MTV. I don't think they knew what real punk rock was.

PP: No, they were afraid to let their hair down.

W: Punk rock used to mean no rules, but now there are thousands of rules that people use to try and govern it. We really didn't pay that much attention. With Antiseen and Cocknoose, we pretty much were able to entertain ourselves during the trip. Between us and the merchandise man BBQ Young, the soundman Todd Goss, and MC Tooth Decay Jeff Skipski from Baloney Shrapnel Records.

PP: We weren't checking out nobody's scene.

W: That's right we weren't there to check out their scene we were there to kill their scene.

"YOU CANT MAKE YOUR MUSIC LIKE PROCESSED CHEESE, SO EVERY ONE CAN EAT IT. I HOPE WE CAUSE ALLERGIC REACTIONS, ANYTHING ELSE IS FAILURE"-

Cocknoose
PO Box 442442
Lawrence, KS
66044

the WILLIES

FRESNO PUNK ROCK BAND

Sitting on a black steel railing we wait, watching the hordes of No Fear clad denizens of rural neighborhoods clamor towards the park's gates like Twinkie fueled lemmings. Our counterparts are late, later than our tired selves.

The parade of lemmings manifests into long streams of ants returning to the nest. Then, his lanky frame standing head and shoulders above the rest appears Harvey Willie, front man for Fresno's Willies. He scans the masses like a Kit Carson Scout looking for a couple of LRRP's stranded behind enemy lines.

Taking our precious milliseconds of initiative, we surprise him with a bear hug from both sides. Nonetheless, we soon find ourselves surrounded by his cohorts; guitarist Meghan Willie, bassist Aaron Willie and the aptly named drummer Willy Willie.

Formalities and firm hand shakes are exchanged by all. We then redeem our half price admission coupons (generously donated by a Samaritan suburban thrill seeker) and enter the inner sanctum of Paramount's "Great America." (It's an amusement park, dummy.)"

Interview by Devon Morf & Craig Billmeier.

VISIT

EXTRATERRESTRIAL SALUTATIONS

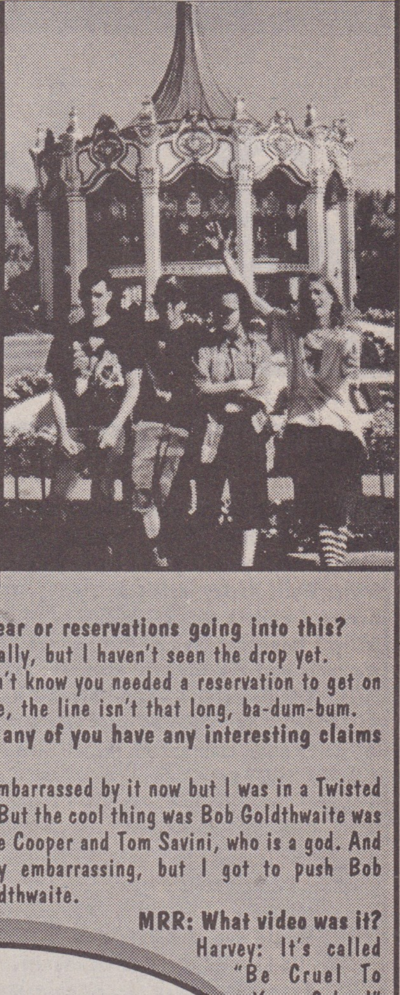
Standing by the Paramount logo stained grass where separated souls wait impatiently for familiar faces, we encounter a large battle clad female Klingon warrior and her Vulcan comrade.

Eying Craig's Jawbreaker shirt, the Klingon growls, "Jawbreaker. I'm familiar with one of those little Earth boys."

Harvey is enamored with her voluptuous ferocity. He has a photograph taken with our alien acquaintances.

INTERGALACTIC DISAPPOINTMENT

The Demon and Berzerker, two rides with the punkest sounding names are both closed for repairs. We fear we will be forced to resort to rides called things like "The Powder Puff" and "Lollipop."



THE VORTEX

Our campaign of dizziness begins on the green and silver stand up roller coaster which answers to the name of Vortex.

Waiting in line...

Harvey: Ask us who our influences are because at the beginning of the magazine it says they get really mad if you ask that question.

MRR: Oh, what are you influences?

Harvey: Well three of us are meat eaters and I smoke, so we're threatening in that respect and as far as our influences as you were kind enough to ask, I like old school hardcore and Kristy McNichol. Willy likes art jazz and Meghan likes metal and Aaron likes Green Day but he won't admit it.

Aaron: I do not like Green Day! I like Jagermeister and Carrie's mom.

MRR: So Willy, how do you feel about the band being named the Willies?

Willy: I'm okay with it I guess. It was all Harvey's idea.

Harvey: He had nothing to do with it. My wife wants to claim credit for it.

MRR: Willy, have you been on the Vortex before?

Willy: No, this is my first time. I'm a Great America virgin.

MRR: Any fear or reservations going into this?

Willy: Not really, but I haven't seen the drop yet.

Harvey: I didn't know you needed a reservation to get on this crazy ride, the line isn't that long, ba-dum-bum.

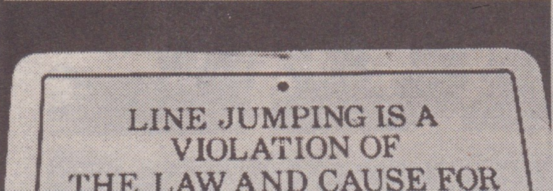
MRR: So do any of you have any interesting claims to fame?

Harvey: I'm embarrassed by it now but I was in a Twisted Sister video. But the cool thing was Bob Goldthwaite was in it and Alice Cooper and Tom Savini, who is a god. And it's still very embarrassing, but I got to push Bob Goldthwaite.

MRR: What video was it?

Harvey: It's called "Be Cruel To Your School" and it will never be shown on MTV because it's totally horrible. But Tom Savini made some cool make up effects. I had blonde hair so you'll never recognize me. It was filmed at the same school where they made the first Nightmare on Elm Street and one of the Porkys film, I don't remember which. Probably Porky's on Elm Street. (laughter)

GREAT AMERICA



LINE JUMPING IS A VIOLATION OF THE LAW AND CAUSE FOR EJECTION FROM THE PARK.

DEFINITION OF LINE JUMPING IS AS FOLLOWS:

A. CUTTING IN FRONT OF OTHER

After the ride...

MRR: So how would you compare the Vortex to the Willies song writing?

Willy: It will make some people, mostly us four, exhilarated and come away with an extreme level of life and make most other people basically want to ralph.

THE SKYHAWK

The Skyhawk, a multi-armed ride that raises several two-seated capsules that resemble plane cockpits into the air and rotates them rapidly in a circular pattern. Each individual capsule is capable of independent parallel spins via the rider's use of a "magic joy stick."

Harvey: I've never been on this ride before. I was on a ride just like this once it was Spiders at some theme park and I heard this slam-chink-chink-chink and I was stuck upside down in the air until they fixed it. So I'm really scared now.

Moses, the ride attendant, parts the crowd into single and double riders and informs Craig that the staff is unable to keep change that falls from patrons pockets, as management considers it theft. Moses says he is unaware of any history of shrapnel injury ever being caused by said change.

Harvey: Look I'm so afraid my tattoo's fading.

MRR: So how come you're so scared of this ride? It seems like a cake walk.

Harvey: Well first of all, I don't like cake, second of all I'm scared of heights unless there's a roller coaster under me and I have to pee really bad now.

After a ride that left Harvey reeling...

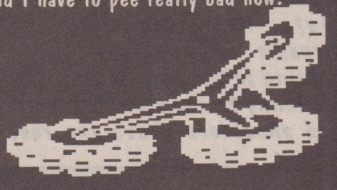
MRR: So how would you compare the Fresno scene to Skyhawk?

Harvey: Uh, well the Skyhawk sucks and the Fresno scene doesn't.

Aaron: I couldn't agree with him more.

MRR: Do you think that its circular pattern that repeats itself...

Harvey: People run in circles in Fresno when the music plays and sometimes I want to puke just like on this ride.



WHITE WATER FALLS

A large boat goes down a big slope and gets all its occupants wet.

MRR: People ride the White Water Falls fully aware of what's going to happen at the end, but when it does happen they are surprised nonetheless. Are there any comparison to a Willies show?

Willy: Uh,...uh.

MRR: Like Squishy (The Willies prop stuffed Teddy Bear and fifth member) for instance. Do people come expecting that to happen.

Harvey: Well the scariest parts of Squishy are the parts that you don't really see but are alluded to, like any great work of horror.

It is pointed out that Coaster Station: Great America Souvenirs sells Bad Religion t-shirts.

THE GRIZZLY

A somewhat traditional sit down roller coaster, with a wood frame it's one of the parks few rides not constructed solely of metal and foam padding.

In line for the Grizzly...

MRR: The Demon is closed today, and is probably a ride that fundamentalist Christians would really oppose and be offended by. Are there any reason a fundamentalist Christian group would be offend by the Willies, or why should they be?

Harvey: Because we try. We try very hard to offend them. I haven't figured out how yet but we're gonna, darn it.

Willy: Well, Harvey insists on playing every show nude with a live chicken stuffed up his butt, that might be a reason.

Harvey: I wrote a song called "Wet Fart," is that sacrilegious enough?

Willy: I think that the fact that we have a love song written for a Teddy Bear is kind of putting us in the same boat as Jorg Buttgereit and the Necromantik films. We could quit now and still never get any peace from the Christian folk for the rest of our lives.

MRR: The Grizzly is named after a bear. What animal do the Willies identify with?

Harvey: Well Squishy, who's not only a bear but *the* bear. Squishy; the only bear you'll ever need.

MRR: If each member of the Willies were to have to clock in starting tomorrow as some sort of animal other than human what would it be?

Aaron: A teddy bear.

Harvey: I've been told I look like a llama, but I think I'd be a big dog but I don't know what color, probably one of those big blonde dogs.

Willy: Come back to me.

Harvey: Willy would be a bat.

Meghan: I'd be Harvey's mom.

(laughter)

MRR: Would you ride this ride is it were renamed Gristly as opposed to Grizzly?

Harvey: I'd be more prone to ride that ride then.

MRR: Even though you're a vegetarian?

Harvey: It'd be a vicarious thrill. There's a pleasure in shredding that I really miss.

On the ride...

MRR: Any comments as we're going down?

Meghan: We're still going up.

MRR: Oh.

On the way to the Ameri-Go-Round.

MRR: So does Harvey write all the lyrics?

Aaron: Willy and Harvey write most of them.

THE AMERI-GO-ROUND

A standard one level, two row merry go round. Colorful horses, happy circus music.

MRR: How would you compare the Willies lyrics to an amusement park?

Willy: Kids like them more than adults.

Harvey: I have the pretty horse, and I feel pretty. That's how I feel when I'm writing.

MRR: Do you think if the Willies lyrics were to be transformed into

amusement rides they would be diverse or a theme park.

Harvey: This is Great America which I like to think of as the melting pot of amusement parks. Likewise I like to think of the Willies as the melting pot of hardcore even though we're all pretty much snowy white.

MRR: What about specific lyrics if they were to make rides out of your lyrics what would the ride be like.

Harvey. Well, I wouldn't want to go on the "Wet Fart" ride. I would like to go on Willy's "Chaos Theory" ride. Wait, I wrote that, but he wrote the music. It would be cool music to ride, if you could ride music, which I would lie to, although I never have, though I've thought about it... what was the question?

MRR: If they modeled rides after your lyrics what would they be?

Harvey: They would not be like that stupid sky bucket ride.

Willy: I'd like to see "Shafted" and "Cash Patrol" make into a shooting gallery.

Harvey: "Unstable " would be that ride they have the big balls that the little kids run in. The song is kind of for kids too.

Willy: The "One Step" ride would be pretty cool.

Harvey: It's kind of like The Edge, it's about a guy jumping off a building.

Willy: But there'd be an air mattress.

Harvey: "Blow Up the Earth" would also be cool but you could only ride it once.

In line for The Edge...

Harvey: You know all the members of the Willies except me are in different bands. Meghan is the absolute hottest guitar player in the western hemisphere...

Meghan: But I'm not really a guitar player, I'm a bass player.

Harvey: ...and an even better bass player.

Meghan: And Aaron's not really a bass player, he's a drummer.

Harvey: And Aaron's and even hotter bass player than he is a drummer. And Willy is as hot a drummer as he is a drummer in this band.

MRR: So when do the Willies start?

Harvey: Six months ago, but it seems so long ago.

MRR: Do you think punk rock and amusement parks are thrill sports?

Harvey: Well, there's the thrill and exhilaration of letting go on a roller coaster that actually makes you feel alive and at peace and there's a strange calm serenity I find on a roller coaster that I also find in punk rock. Thrill rides can't hurt you as much, but punk rock is cheaper.

MRR: How do you feel about punk rock in the '90's with punk bands being on MTV?

Harvey: Well, what's on MTV I don't think is punk rock. What I've always thought of as punk rock I don't think we'll see on MTV, and that kind of heartens me. ...You can move up if you want...

MRR: So Harvey, you used to sing for Capital Punishment...

Harvey: Oh, I just want to state for the record that the Willies and Capital Punishment do not have a feud. It is Dale and Jocelyn and Willie and Harvey that have a little bit of controversy happening. I think the world of Jimmy, I've always liked him, and I understand their new drummer Kelly is a great guy. I don't want to involve other people in this, I think that other people who like Dale and Jocelyn should continue to do so. I'm not going to do any trashing because I don't want to cause anymore divisiveness. We're not pissed off about being kicked out of the band, I'm just pissed off about having songs that I wrote recorded over with new vocals.

THE EDGE

The Edge is a tall orange metal tower that quickly raises a steel carriage to incredible heights, poises the carriage on the brink of nothingness for seemingly endless seconds before plummeting the carriage down enough vertical to make your guts smash into your chest cavity before cutting a 45 degree angle and sliding a stretch of horizontal to slow the ride.

Right before entering the Edge, Craig reminisces about a time he heard a radio broadcast about a ride that garnered such velocity that it threw the carriage off the horizontal portion of the track; "The guy was all, 'All the sudden I came to, all I saw was blood, blood was everywhere, blood, every one else was passed out, blood.'" It is probably for reasons like this that the park does not allow radios and televisions on the premises. We continued on unfazed.

On the way up...

MRR: It feels like where gonna shoot out the top.

Harvey: I think that'd be cool.

MRR: This was the only ride as a kid that I didn't want to go on before, and after I went on it, I still didn't want to go on it.

On the way down...

Meghan: Aaaah.

MRR: Aahhhh.

Harvey: I like white trash bimbos...

Upon the rides completion...

Harvey: I think I smashed your camera. I got a shot though.

THE YUKON TERRITORY

A faux frontier-woodsman type area where you can buy Daniel Boone coon-skin caps and other over priced souvenirs made of dead animals.

MRR: So how is Fresno comparable to Yukon Territory?

Harvey: Yukon Territory is much cleaner and safer. Although the drinks are cheaper in Fresno.

Meghan: Anything's better than Fresno.

Harvey: I'd like to find out what the annual murder rate is in the Yukon Territory.

MRR: So Meghan, how do the Willies compare to your other bands?

Meghan: I usually play bass, The Willies are the only band I play guitar in. The Willies is fun and it's free to do what ever you want. The other bands are all uptight.

LOGGER'S RUN

Logger's Run is like White Water Falls, only a longer and windier course, and you float around in four person logs instead of a big boat.

MRR: How would you compare the log ride to your first punk show?

Willy: That was the Gilman St. Fresno punk fest. I think two people showed up for it. It was a lot more crowded on the log ride that's for sure.

Harvey: It was very climactic.

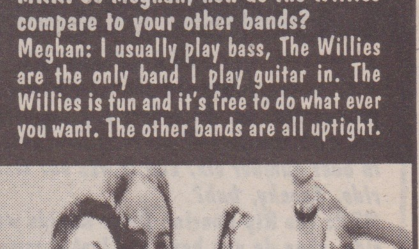
Aaron: The first one I played or saw?

MRR: Went to. Either way...

Aaron: There were more people on the Log Jammer.

Meghan: I feel the same way, maybe there were one or two more people here.

Aaron: The Log Jammer wasn't quite as wet as the first punk show I went to.



THE REVOLUTION

The Revolution's like a pirate ship without the sails. Lots of rows of seating. It works like a giant swing set, that eventually makes a complete loop. Is a lot more exciting than it sounds or looks.

After the Revolution...

Harvey: *Flipside* would never put anyone through that for one of their interviews. Al, Al!

MRR: Do you think that ride represented the punk rock scene in anyway? The Revolution?

Willy: It more represent the Fresno punk scene because it's fun but you're scared for your life all the time.

(laughter)

Aaron: I'd say yes. Because it's fun, yet scary at times.

Meghan: I'd say no, because that ride doesn't suck and the Fresno scene pretty much does.

(laughter)

Aaron: Yeah, the rides really small and the punk scene in Fresno is really small. It goes round and round, it's really repetitive.

Meghan: The punk scene and the Fresno punk scene are different.

Harvey: I really hated that ride a lot, and I don't want to talk to you. That ride was designed by Nazi scientists. I've never felt like my life was in more danger.

DAYS OF THUNDER

Like the movie. You watch a big TV screen of cars racing while your chair tosses you about like your the bridge of the Enterprise when it's under attack by Romulan photon torpedoes.

MRR: How would you compare any band road trips to Days of Thunder?

Harvey: I can't, but I can compare it to my wedding night... My legs were up in the air and it was a bumpy ride.

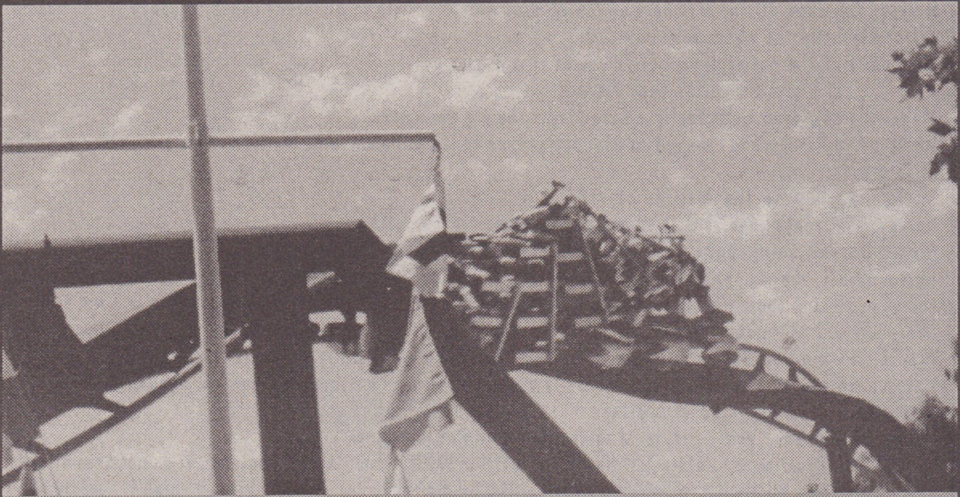
(laughter)

THE TIDAL WAVE

Basically a short loop roller coaster. You go up and around, then you go down and around.

MRR: How would you compare the length of you songs to Tidal Wave?

Harvey: Short and sweet, that's the only answer wasn't it?



TOP GUN

What is it with the Tom Cruise theme rides? A very cool roller coaster that you get to let you legs dangle on. Lot's of military decor. The ride operators even wear Air Force jump suits.

MRR: Do you feel that rides like Top Gun glorify and justify the United States role as an intervening international peace keeping force? Is it just a propaganda tool to numb the masses into thinking military power is good?

Harvey: I hadn't thought about it, but yes that is a good point that should be looked into further. I'd prefer the ride be called Batman.

Willy: Absolutely. However, the riders are essentially harmless neutral bystanders, but the rides can be used for brainwashing etc. On the other hand, if you have the right frame of mind, the rides can prepare you for the chaos of the revolution in which Whitey will be slain down. Or you can get in touch with your inner child again, like playing in a play ground. This is an adult playground basically, and you can have fun before the revolution comes and Whitey is slain down.

FARMER'S MARKET

We stop for something to eat at Farmers Market. Everything is over priced, we regret not bringing a stock of baby food, the only outside source foodstuff permitted inside the park. Over vegetarian and shrimp egg rolls Willy claims to be relatively new to the whole punk thing...

MRR: But you were in Capital Punishment, you're a veteran.

Willy: I was in it for two-and-a-half years but I only played four shows. One of which was in Modesto and one of which was in Ivanhoe. The other two were in San Francisco and at Gilman. I clocked in just a little bit of punk rock time. What I mean is I'm basically an art fag and I hope people won't get mad and beat me up. But I've got punk sensibilities, but then I guess if I say I do, then I don't. So never mind.

RIP ROARING RAPIDS

A very, very wet ride. Like swimming with your clothes on. Onlookers pay a quarter to blast you with five jets of water. There were six of us, in boat number six, and it was our sixth "scary" ride. Spooky, huh?

MRR: The Rip Roaring River Rapids was our last ride, thus do you have any last comments?

Harvey: It makes me want to name our first album "Wet & Wild."

Aaron: I have no comment.

Willy: The best thing about that ride, besides the catharsis of being reborn in freezing cold water, is that girls get wet, and hopefully someday we'll be able to say that about Willies shows too. The best thing about a Willies show? Girls get wet.

Meghan: As long as I'm playing they will, don't worry.

(laughter)

Harvey: Everyone should watch Mystery Science Theater 3000. We want to play shows in Vegas and Arizona.

Willy: And Texas, they have good drive-ins there.

Harvey: I love this place, I could live here.

The Willies may be contacted
c/o Harvey Willie at 187 Alamos
#103, Clovis, CA 93612

GUIDED TOUR OF THE PURPLE ONION

THE PURPLE ONION

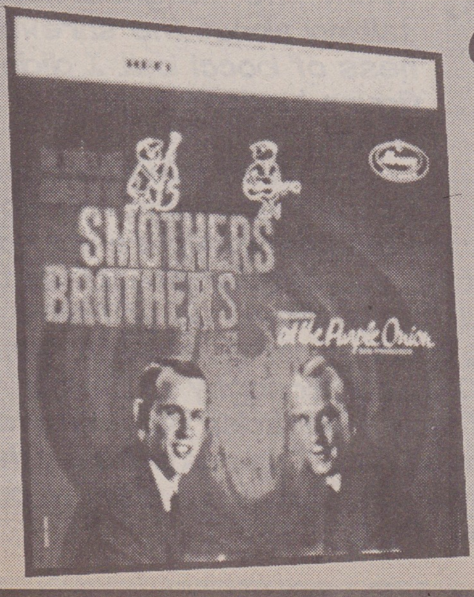
1 ...Just 2 blocks from the Mab & On Broadway in 'historic' North Beach...

2 ...you can giddily check out the list of upcoming shows...

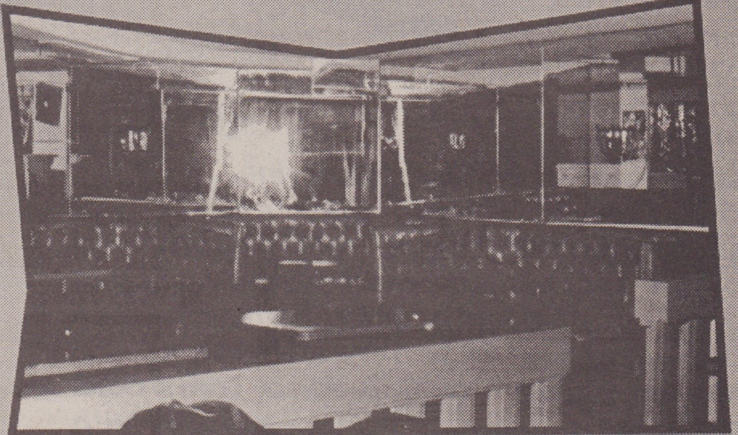
3 ...then stumble down the scary stairs...

4 ...and pay the doorman $5 (Tom's brother and the only sane person in sight)...

5 ...then veer left and play some tunes on the best juke box in town...



6 ...then veer right and while buying a beer (if they haven't run out yet or impulsively given it away free), drink in the club"s history, as mounted on the wall...

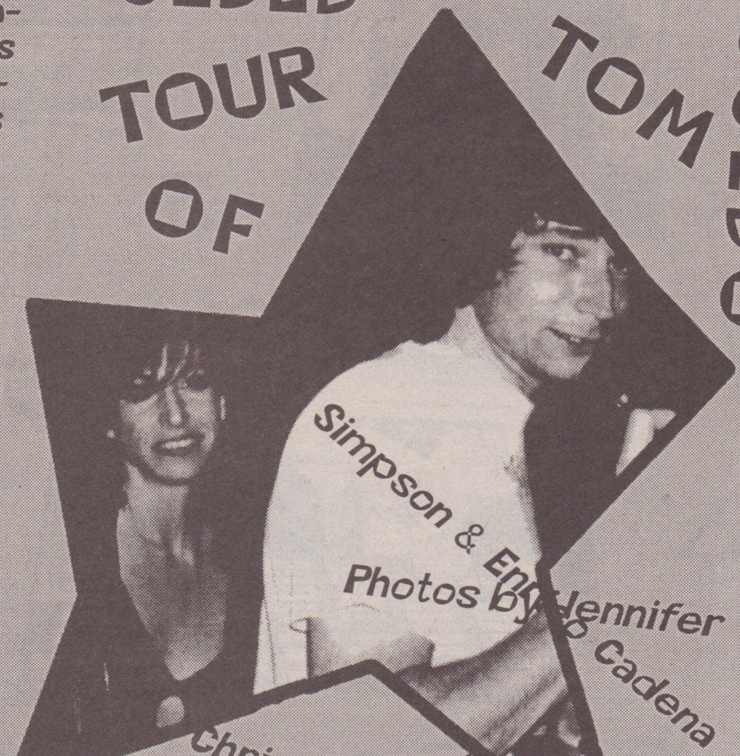


7 ...and finally, grab yourself a cool booth to make your headquarters to rest after pogoing your little heart out on the dance floor!!!

GUIDED TOUR OF TOM GUIDO

Interview by Christeen Curran

Photos by Jennifer Simpson & Eric Cadena



*With his 6ft plus frame, arms gesturing wildly, eyes defiantly staring back into the crowd, **HIS CROWD**, lest there be any doubt, Tom Guido looks like the quintessential madman, a rouge wanderer from a Nicholson film, a shrewd hunter stalking his next unsuspecting prey. It's impossible not to be mesmerized by this guy. He's your father's worst nightmare, the guy who showed up at your house when you were 15, beer and skateboard in one hand, Kerouac novel and DK's tape at full volume in the other, and asking what's for dinner. It's "Mommy's Little Monster" reincarnate, right there in your living room.*

*Perhaps that's one of the reasons I find this guy so interesting, whether it's from the adrenaline rush of sheer terror at being told to "**SHUT THE FUCK UP**" in front of 100 people at the Purple Onion, or the charm of listening to him chatting up an aging blues singer at Gino & Carlo's bar one night and completely disorienting her, or simply the fact that his opinions are so strong, that whether you agree with him or not, you're captivated by the fact that every move he makes is done out of pure passion reminiscent of the blood and guts forcefulness of the early punk movement. Indeed, Tom's punk roots go deeper than just hanging with the bands and in the early 80s SF scene... they are embedded in his whole philosophy of life.*

"I wanna be Kerouac", he said to me one time, and for a moment, you believe that you see ol' Jack spinning in his grave, all the time giving Tom the thumbs up sign. So it was with both fear and awe that I undertook this interview one day several months ago. Hey, I hate to type, ok? Anyway, I was supposed to do this thing at his club, the Purple Onion, one day along with my friend Jennifer, who was bringing along her photographic equipment for the occasion. I was on crutches, without a car, when Tom suggested we catch a cab instead, to the waterfront where some jerk he was trying to be friends with might be bartending. Both Jennifer and I had mixed feelings about this since Jennifer had her 3000 dollar uninsured camera with her, and since I was already without the use of my legs, I didn't relish the thought of of the possible loss of my front teeth as well. But Tom was not to be dissuaded and on we trudged (or hopped) to the bar. Thankfully, the dirtbag we were after was off on a bender somewhere and the only other person left there besides the 60 plus guy tending drinks was an old "paisano" from the neighborhood talking about the shrewdness of bocci ball. I didn't figure him to be much of a threat.....

The first thing I wanted to know was everything. How did you start in the scene? Where are you from? What do you eat for breakfast to give you all that energy? Do you have a Willie Mays trading card? etc etc. What follows is "Tom's Philosophy of Living." I call it "Mr Toad's Wild Ride," but whatever it is, it's punk as fuck! This was done, by the way, the day Nixon died, so we started out talking about that.

Tom: Well, the one thing I liked about Nixon was that he had a lot of great buttons and souvenirs from his campaign. He was really a marketing genius.

MRR: But he wasn't a crook, right?

Tom: Yeah, and the thing I really hated about him was that they closed the Post Office today in honor of him and I had all this stuff--articles, band reviews, etc--that I've had around the house to xerox and mail out to promote the club and after about a month of putting it off, putting it off, I finally got around to doing it this morning, and then I go to fucking mail it and I get down to the Post Office and it's closed!

MRR: Anyway, getting back to the club and you......

Tom: Yeah, well I'm not gonna say anything negative but sometimes running it is like you push on a boulder and you keep pushing and it moves but you're not sure if the movement you got is worth all that extra energy.

MRR: Well, it does seem that you're always running around trying to organize everything. It must be exhausting sometimes, keeping up with everything. So how did you and the music and the club thing start anyway?

Tom: Well, Bill Graham died and I slept over at my friend's house and he had a rat in a cage and all night long it rattled and kept me awake. Well, actually, I was awake cause I was vomiting and I wanted to vomit out the window, but it was pouring rain. So I still couldn't sleep 'cause of that rat and the rain and then I figured out that that rat was going apeshit and all and Bill Graham was somewhere else on this night getting fried in his helicopter. It was weird.

MRR: So you're saying the rat was psychic or something?

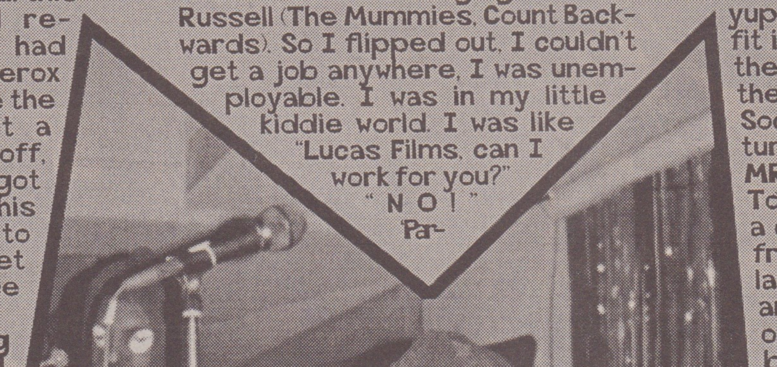
Tom: Well, life is funny, that's all....

MRR: Ok, so what has Bill Graham got to do with you putting on shows, dammit??

Tom: Well, I always wanted to do something that was "out there" and be like a Kerouac. I wanted to run things, but I wanted to be myself. Graham was such a manipulator, though, you know? Most of all, I never wanted to work a day job, ya know?

MRR: But you did work a day job, right?

Tom: Yeah, I used to be a yuppie and then I flipped out. I wore white shirts and short ties, and I had short hair and worked in an office. Then I started hanging out with Russell (The Mummies, Count Backwards). So I flipped out. I couldn't get a job anywhere, I was unemployable. I was in my little kiddie world. I was like "Lucas Films, can I work for you?" "NO!" 'Paramount, can I work for you?" "NO!" I did an interview at Disney and the first question they asked me was "Who were the seven dwarves?" and I didn't know! I think I said Disney or something like that... Anyway, I tried to do something, ya know, that was more me, but everyone said "NO!". But then everything started coming together. It's like a cat that keeps jumping up for the bird, but keeps missing and then the bird comes down to rest, and guess what, the cat gets his chance finally at the bird. That's how the club came together; it just sort of happened when I stopped trying so hard.......



MRR: But how did you get the money to start producing your shows finally, and start the whole Onion scene?

Tom: My dad died and left me money... and there's not much left!!!!!! **THERE'S NOT MUCH LEFT DAMMIT!!!!!!!!!**

MRR: Ha! So the price of beer's going up, huh?

Tom: Yeah, I got an opportunity to do stuff with all kindsa music that made me happy. I remember I was really into Paul Revere and the Raiders, and I still looked like a yuppie boy and I really didn't fit in. Then I started going to the Mabuhay and seeing like the DK's and Social Distortion. Social D was a very important turning point for me.

MRR: Why was that?

Tom: Because this girl I had a crush on was sitting in the front row... Ha, then years later I went to the Chi Chi and saw the Mummies and opening up for them were a band that later became The Loved Ones, and they were fucking great. And I decided that this was the scene I wanted to plug into. So I started in '89 to set up shows. I was a middleman... I put on stuff at the On Broadway. I did some stuff at Brave New World, I started to set up packages of bands I liked, and then we would do shows at different venues and I realized how much I dug it and also I was really good at it, and I felt like I was really a part of the local scene. I didn't feel like a yuppie anymore. Then I started doin' the posters for the shows. We started captioning the shows "Fuzz Club Nights".

MRR: So you were off and running in your own world at last, IN CONTROL!!!!

Tom: Well, I was still working part time as a "walk-in messenger" and I remember hating all these attorneys in suits and ties and being in the elevator at 101 California when the earthquake hit with some attorney grabbing me, shaking me, saying "**YOU'RE PANICKING MAN, YOU'RE PANICKING!!!!!!!!!!!**" And I remember watching all these supposedly "in control" people stampede like a Flintstone cartoon as fast as their little legs could carry them down 34 floors of steps. And these people were supposedly in control. I started laughing, so of course they really thought I was nuts!

MRR: John (Count Backwards) told me you've written some lyrics. I

guess this accounts for how feisty you are with the mic onstage, huh?
Tom: Yeah, some songs include "I Hate Copycats," "Looking For Something To Do While I'm Fucked Up," "I Don't Get Hangovers," and of course "You Gotta Have Friends."

MRR: A very moving ballad, I'm sure.
Tom: Yeah, a warning!!!!!!!

MRR: Well, just make sure there's enough beer in the kegs when you decide to perform that one! So all this is from a guy with a Bachelors of Finance Degree in Design and Illustration???
Tom: Yeah, I graduated Kent State in 1984.

MRR: They weren't shooting students for sport anymore, huh?
Tom: Actually, the school was pretty cool. My dad was a spy and my mom was a painter, so you could see how I had a problem zeroing in on an occupation

MRR: No kidding! So anyway, what's happening as far as your predictions for the 90s?
Tom: The 60s are back again, the Standells, the Seeds kinda stuff, etc. It's just so weird to see people plugging away with these tunes and you picture how they looked in the 60s and then they get up on stage with their bellies hanging out. Bizarre.

MRR: Fantasy's always better than reality... What do you picture the Purple Onion doing in the near future?
Tom: I'd tried to do some kinda weird poetry night. I met this agent or something for Allen Ginsberg when they dedicated a street to him last week and was handing out flyers for the club and we thought about maybe doing some spoken word stuff on Thursday nights. I know I can promote a great band and say "You've gotta see this band", but I can't say "You've gotta come see this poet, he's great." Basically, I wanna keep the place underground but also with an open attitude about booking bands that have a lot of raw energy without a lot of attitude. I get pissed when people say they aren't making a lot of money here, because I wanna bring people into the club that come for the music and/or the "scene". A lot of the people I hang with don't have a lot of money to spend.

MRR: So your goal is to bring good music to the people, as cheap as possible, while maintaining a quality of club where people feel they can kick back and enjoy?
Tom: Basically, yes.

MRR: The Living Room brought to you by Tom Guido.
Tom: The Living Room, turned on by Tom Guido!!!! Actually, I'm gonna continue with bands like the Trashwomen, The Mummies, Teengenerate, Orbit, Count Backwards, the Rip Offs, high energy fun 60's trash. This is the kinda stuff I dig, but I'm still open to hearing other stuff that rocks and is a lotta fun to present. Of course, Christeen, if I got bored....

(The thought of Tom bored is a little unbelievable and a little unsettling)

MRR: You mean, if you really had a wild hair???
Tom: Yeah, if I really wanted to cut loose, there's a lot of other ideas always going on in my mind......

MRR: Such as?
Tom: Picture this: Minor Threat, with all the original members, will be playing in outer space, drunk onstage with all these 21st century bands careening about like a nightmarish drug-induced episode of The Jetsons. After all, anything's possible in America, right?

MRR: Any last minute thoughts?
Tom: I'm sorry to anyone I have ever offended by using one of my low blows to win the stupid, temporary forgivable argument we can't even remember.

Indeed, anything is possible...... and as I ponder these last meanderings of Tom Guido, madman or genius, I wonder... well, we did elect Nixon after all... and Reagan, and the Reagan Library, although that seems like a contradiction in terms... Maybe this guy outta run for president! He makes a hell of a lot more sense, that's for sure, and besides, he just might win!

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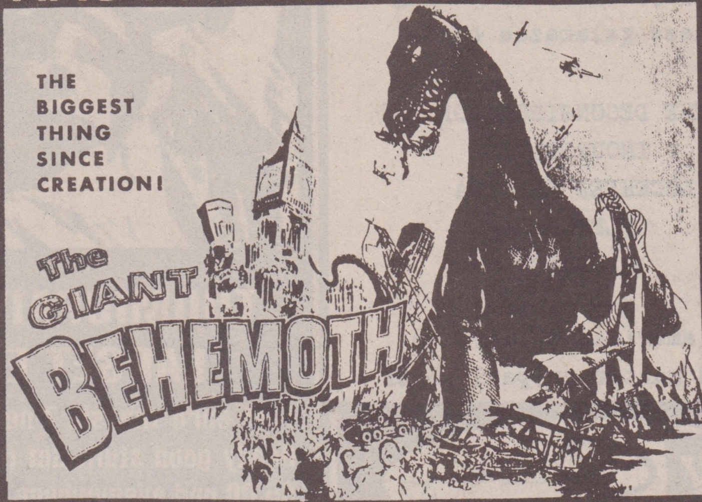
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a beginner's guide to putting on shows

The second in a three part series

by Jen Angel

YOU SURE YOU'RE A PUNKER? YOU DON'T LOOK LIKE A PUNKER.

WHAT BANDS TO ASK AND HOW TO GET THEM TO PLAY FOR YOU

Getting bands to play isn't as hard as you may think. Well, you're not going to get NOFX or Fugazi or the Ramones for your first show (because you probably don't have enough money or a big enough space), but it's not as if you can't get ANY good bands. The first thing you need to do is decide on what bands you do want. If you're friends with a band or a band you like is touring, start with them.

Make a list of all the bands that you'd like to play on the show. Well, bands that would and could play on the show. Good things include: they live in the area, you're friends with them, they'll play for little or no money, and THEY'RE POPULAR. That last one is important. What you want is a band that will draw a crowd. Not a big crowd, but a crowd nonetheless. If you keep it small and you pick four local bands that each have an okay following, you'll do fine. Or you could pick one band that has a huge following in your area and a couple not so well known bands that you'd like to see. An important thing is that YOU want to see these bands. You're going to be putting in a lot of work for them, you want to make it worth it. Also, a couple of people have told me that "straightedge" bands have higher guarantees than "punk" bands. This isn't, of course, always the case, and don't let it stop you from calling a band, but don't be surprised by it.

Now you have this list of bands you want to play, and it's good if you have a few more bands than the number you actually want to play, in case your first choices can't make it. Dilemma. How do you contact them? There are a couple of good ways to go about getting their phone number. If you have a lot of time and can't find their phone number, try writing them and including your phone and address. Is their phone number or address on their album cover or liner?; Do you (or does anyone you know) know any of the band members even slightly?; Do you know anything about any of the bands? If they're local, knowing where a member works, lives, or hangs out can be your best bet. Or find out one of the member's full names and call information. (If you want to find the area code for a city, call the operator and ask. You can then call information for any area by calling 1-(area code)-555-1212, if you're trying to reach a band far away); Call the last place they played and ask for their number; Call record stores; Call college radio stations and DJ's; IF they're on a label, call the label; Ask other bands and even zine writers from the area; And perhaps the simplest, go to one of their shows and talk to them in person.

If you can't get their number, give up on them for the time being.

Now you have your list (which may be slightly narrowed), CALL THEM. Make a sheet of paper with every band listed on it, as well as the days, so you don't forget. Call the first band. Explain that you're trying to do a show and what the place you have is like. Tell them what other bands you are considering. Here is what you ask them all: First, are they interested in playing? What dates are they available? (if they're not available, find out if they'd be interested in playing a show later on). Will they play for free or for gas money? (especially if they're local) Will they play without a guarantee? (if they won't) What kind of money would they need to play a show for you? (if they're out of town) Would they need a place to stay? What other bands do they suggest you call for this show? (they may have someone they'd like to play with). Do they have a preference for their order slot? (first? last? middle?)

** Contrary to popular belief, it is not hard to get bands to play for free, especially if you're nice to them. Just be forward and ask.

** A "guarantee" is the amount a band says that they will play for. For instance, when the Offspring toured with Guttermouth, to book them you had to promise that you would pay the bands a total of $1,000. Guarantees range from $50 on up. It's good to support bands, but at the same time, it's hard to promise money that you don't have yet.

Once you get all of the information down, look at what you have. Do you have four bands that can all play one of your days? If you do, great, you're on your way. If you don't, go back to the part about picking bands and start again. Four is a great number to shoot for, for a lot of reasons. First, the more bands you have, the more people (usually). This is because each band has it's own following. Plus, people are more likely to come for one band they DO like and three bands they MIGHT like, instead of just their friend's band and one other that they've never heard of before. Five bands works pretty well, but when you start getting up around six bands, people just get tired and bored by the end and it usually ends up working against you.

You can also tell the bands that you aren't sure how much money you are going to make (because you're not) and that if you DO by some miracle, make ANY money after costs, you'll split it evenly among the bands. This is a good thing to do because if they're not expecting to get any (or much) money they'll be presently surprised and very appreciative if they do. Just make them feel guilty and tell them you're trying to support the local scene, and they should too. Seriously, if a band says they'll only play for $200 and nothing less, they aren't worth your time. They have to keep in mind that you are an independent promoter and not someone out to screw them over. If you make money, they will.

You can also give people incentive like offering them a place to stay or a meal. The place to stay part you only have to worry about if they're from out of town, and if this does come up, remember, don't be afraid to ask you parents if you can have some people stay over. If you have your own apartment, no problem. Also ask every person you know if they could possibly put up some nice people who are coming all this way to play YOUR show (you do, of course, want to find a place for them to stay before you start offering it to them). And as for meals, cook up a huge pot of spaghetti and get all your friends to bring one or two plates (or take turns and share plates if you don't have enough). You should do fine, because food works really well, and bands really appreciate it. Remember to find out, if you are planning to do this, whether any of the band members are vegan or vegetarian and try to be accommodating. It's just a nice touch, because it makes someone's life easier. Or you could go ahead and make vegan spaghetti (most tomato sauce recipes and bottled brands are vegan), because then everyone will be happy and you didn't have to ask anyone.

One last thing about choosing the bands: mixing the type of bands can be good, but it can also be terrible. It's good to mix punk and straightedge and hardcore bands together, because their music is usually pretty similar, or similar enough. On the other hand, if you book a hardline band with a big drunk punk band, it's not going to work that well. In the beginning, I would avoid mixing punk and metal. It's good to get two different crowds together, but try to get crowds that don't hate each other.

Choosing the band order

Find out when all of the bands would like to play. They may not get to play in the order they want, but you can keep it in mind. Basically, it's all up to you, but it is traditional to do things like put the "biggest drawing" band last. Usually bands at a show (I'm sure you've noticed this) start with the unknown band and work up to the one everyone has heard of before. Try and put bands next to each other that you would think would sound good together. Try not to put an unknown band last because no one will show up. Try to put a decent local band first, so the first band doesn't play to five people.

Guest Lists

For each person that you have on the guest list, you lose money. The best way to go around this is to simply not have one. Yes, each band is going to want their friends to get in free, but just remind them that they lose money too. I recommend stamping or marking each band person's hands when they arrive, and allowing them to bring in one or two people who are with them when they get there, if they MUST bring in people. Well, if a band brings 10 people with them, you can ask them to pay, but if it's only one or two, don't worry about it. Make sure to tell the bands ahead of time that you have this "policy."

** If a band gives you a lot of trouble, just don't work with them, it's that simple. It's not worth your time.

** Please don't forget that you don't have to just have bands at shows, you can do cool non musical things too, like Spoken Word or other presentations. One show with the Arawak City Autonomous Collective included three bands as well as speakers from the IWW (Industrial Workers of the World), the local Anti Racist Action group, and other speakers on media activism and free schools. We've also had someone from the Lesbian Avengers. Don't be afraid to put this kind of thing in between bands. It makes the pauses when bands are setting up more interesting, and it also gets you out of the typical show rut. You can also contact local scenesters, zine writers, band members, DJ's, and your own friends and ask them if they would like to talk about something, anything. Or pick a topic and ask someone to speak on it. The possibilities are endless, and they really liven up and diversify a show. Well, hopefully.

HOW TO GET A SOUND SYSTEM

You may not even need to get sound equipment, because the space you use may have some already. Make sure to check that out as soon as you can.

Now, you can hire a sound person or you can run the system yourself. I don't recommend hiring someone because it usually costs at least twice as much as running the system yourself, and it's not really worth it to have a professional do a small show. But if you have a lot of money and you want to do that, it's easy. Just call music stores and ask how much it is to get someone to do sound for you. Also call clubs and ask them. Ask bands if they have someone they can recommend. From my experience, you should expect to pay at least $200 for this service.

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What I do is rent a system (if the place doesn't have one) and try to find someone to run it. The best way to get a sound system, if you can, is to borrow one. Go to all your friends in bands and ask them if you can use their equipment. This is the best way because it's someone you know and you don't have to deal with all that renting bull shit.

Renting isn't that bad, it's just money. In Cleveland it's cheaper than in Columbus, for some reason. Prices vary by city, and the difference can be pretty big. If you're renting, you need a major credit card and a drivers license, which isn't hard to come by if you don't have one. Start with your parents, and then next go to your friends. Someone is bound to have one, and remember you're going to be reimbursing them for the full amount. You need to let the store know in advance, at least a week, that you're going to be using their system and make sure they have one available. You usually cannot reserve a PA over the phone, you should go into the store. Also, some stores have more than one location, so you may check with them so you don't have to drive all the way across the city. Some places don't rent microphones, and this is usually for sanitation reasons or just because they're picky.

What you should look into getting for a small show

When I've done shows in the past, this is what I have used: two mics with stands (boom stands are better but straight stands are fine too) and cables, two main speakers, a small powered mixer (6-8 channels), and a monitor if they give it to you cheap. (I'll explain what that's all for later, and why it works well for this type of show). You don't need more mics unless you know that one of the bands has four singers or ten clarinets, you know, stuff like that. And you don't need to mic the drums because they usually are loud enough by themselves. Here are some phone numbers and general information. If you don't live where I live, just check your phone book. Ask for the equipment I mentioned above. Throughout the whole process just don't be afraid to ask questions. And don't let some sales person tell you what you need, because you don't need two or three monitors, and you don't need a snake (though I'll explain what it is later), and you don't need a lot of other stuff that they'll try and push on you to get your money. And one last thing: cheaper isn't always better. If a band says they need a bigger sound system, remind them that the space is small enough that the drums don't need to be amplified. If they give you a hard time, just tell them it's not worth your while, and you just plain can't do it (this goes back to the "if a band gives you trouble then it's not worth your while to work with them").

As an example, here are what some Cleveland stores will rent, for how much, and under what conditions. This should give you an idea of what the average music store is like. All the ones I've listed here rent the equipment I'm recommending, unless noted otherwise, and all of these are just estimates. Also remember that I've never rented from most of these places, so I can't tell you how big or good anything is.

- Lentine's: 691 2700 - Richmond Heights: two JBL speakers $20 ea, two mics and stands $2 ea , 6 channel powered mixer $12, any cords are $1 ea, with $10 deposit you get back. This place has recently changed their policy though, and they do not let anyone reserve a PA. You just have to go the day of the show or the day before and ask for it, and hope they have it. It's very risky, and I would recommend going to someone else, though they are nice people and they do have nice equipment.
- Cleveland Music: 843 9999 - Parma: probably $50 bucks for speakers, mics, and mixer. Anything you rent, if you decide to buy it later, the money you spent before applies to buying it. That can be a good thing if you are planning on investing in some equipment later on.
- Sodja Music: 461 2995 - Richmond Heights: probably $45, need a credit card and drivers license. It says on the rental "contract" that you need to be over 21 years old to rent, but I've rented from them with no problem, and I don't meet that requirement. The guy I worked with, Dave, is very nice and willing to explain things, I wasn't afraid to ask him any questions. Oh, remember to go early on the day that you are picking it up, that way you should get better equipment.
- Central Music: 671 0093 - Lorain Ave: two fifteen inch speakers, one speaker to be used as a monitor, one eight channel mixer with amps, and two mic stands for $32 dollars.

Columbus: Here are the places I've rented from before, but there may be more, just check the phone book. This shows you the differences you can encounter between cities.

- Coyle Music: Graceland (ask for Colin): They'll rent you pretty good equipment: two main speakers, one monitor, mic stands, and an eight channel mixer for $100 dollars ($105 something with tax). They do not rent microphones. But if you can get them somewhere else, I would recommend this place for better equipment and more professional attitudes. Ways to get mics include borrowing them from your friends or asking local bands to bring them, just ask them ahead of time, and you should have no problem.
- The String Shoppe: High Street: Good location. This equipment is not as good, but it is a little cheaper and they DO rent mics, so if you're worried about having mics, go here. They DO NOT rent mics separately. The cost for everything I've mentioned besides a monitor is $84.60. You'll have to pay around $16 as a deposit when you reserve the system.

FEEDBACK FACE

HOW TO RUN THIS PA SOUND SYSTEM THING

This part may get a bit complicated because I'm really not sure what I'm doing. The best thing you can do is make friends with someone (Hi Walter!) who knows how to do this stuff, and let them take it over. Or you can do what I do, and get the PA and then hope that someone who knows how to run it comes to the show or is with one of the bands. Make sure to remember to ask the bands AHEAD OF TIME about how much sound equipment they have and how much they know about running it. Oh yeah, it works best when you do this with another person and not by yourself.

First of all, it's best to familiarize yourself with at least some of the equipment ahead of time. If you have friends who have PA's, you're all set. If you don't, it's no problem. You can go to a big music store like Coyle or Lentine's, and they usually have a section, area, or room devoted to sound equipment. Take with you a list of what you want to look at, and what the name of everything is, and go explore. Just look at everything. If some salesperson comes up to you, don't be afraid to ask them questions. Good ones are "I'm interested in looking at the speakers (mics, monitors, speakers) you have," and they can help point stuff out to you. This way you can see what it all looks like ahead of time.

Now I'm going to go over the basic equipment, and tell you what it is, what it does, what you use it for, and why you need it. Forgive me if I don't know a lot about speakers and stuff. I usually just take what the guy at the store gives me (if he asks you what kind of speakers you want, just tell him what you're going to be using them for, and he can recommend something. If he's nice) which probably really isn't a good thing, but I don't have time to figure this out. What I DO know is that 250 watt speakers are big, probably too big, and 100 watt speakers are a little too small, so shoot for something in the middle.

The first thing is mics. What you need is two for vocals, because most bands have a singer and a back up singer, but you should check with the bands and see if they have more or if the drummer sings. In a small place, or for a small show, you don't really need to mic the drums, because they're loud enough, so I won't go over that (as if I could if I wanted to).

Usually, just the vocals need to be amplified, and the guitarist and bassist depend on their amps. If you have extra mics, then you can mic the guitars too (why not?). You accomplish this by taking one of the mics and positioning it right in front of the speaker of their amp -- they should be familiar with this and can help you. Oh, the other thing about mics that you need to know is whether to get straight stands or boom stands. If you get a choice, take boom stands. These are stands that bend in the middle, so you can put them in front of an amp or you can bend it over for the drummer to sing into. But you can make due with whatever you get.

After you get all of the mics arranged where you want them, and have cables attached to them, it's time to do the mixer. So you have this mixer here, and it has 6 channels or so. What the mixer does is combine all the amplified sound (the mics) and put it out the speakers. This way you can turn up the vocals if everything is too loud, or whatever. If you only have two mics or four (two for vocals and two for guitars) then you don't need six channels, only two or four, and that's why you don't need a bigger mixer.

Place the mixer on a table near the band, where the person doing sound can see the band members but isn't in the way of the audience. Just somewhere on the side. It's good to have the mixer where the person doing the sound can see the band, and visa versa. Now that you have all the mics positioned where you want them to be, take a cable from each one and run it into the back of the mixer, into a channel. There are spaces marked "input" and "output," you want the input ones. They're either on the back of the mixer, or on top of it, and always in a line. Just remember which mic is in which channel. A lot of people put masking tape under or over the channels on the front of the board and write down which channel is which mic, and that way you won't forget. That comes in very handy.

Once the mics are plugged in, work on the speakers. You should put one on either side of the band facing the audience. You can put them on the floor, on the corners of the stage, or on tables, it's up to you. To plug the speakers into the board, take the cable from the input on the speaker to the output on the mixer, it should be marked left and right sides.

If you have a monitor, there are a few ways of doing it. I'm not quite sure, so bear with me while I fumble along. First of all, a monitor is essentially a speaker that faces backwards so that the band can hear itself while they're playing. This is particularly helpful to the singer. Monitors are usually wedge shaped (the front is slanted), though not always. You can bypass a monitor by putting the speakers behind the band on the sides, though this doesn't always work, because sometimes it's too loud for the band.

Anyway, say you have a monitor. There are two kinds and this is what you do with them.

- It has volume control on the unit itself, one way to set it up is to take a cable and put it in the output of one of the speaker and into the input of the monitor. Then you adjust the loudness to the bands preference from the knob on side of the monitor.
- If it doesn't have a volume control on it or you have a pretty large mixer that has monitor "out puts," you can still do it the first way if the volume is okay, but it may be too loud or not loud enough. You can also, put the cable in through an output labeled "monitor" on the back (or top, just look around) of the mixer, with a sliding volume control on the front that is labeled monitor. There is usually an output for left and right sides.

One last note about arranging everything, from Tony Atoms: "The face of PA speakers should always be in front of a line which is in front of the microphones to avoid feedback. (In other words, if the mics were eyes, they shouldn't be able to see the front of the PA cabinet(s) (speakers). Feedback comes from amplified speaker sound making it's way into the mic and forming a loop. If one has monitors, this becomes more of a problem. Then (ideally) the monitor speaker should be facing in exactly the same direction as the mic(s) and as much as possible, centered so that the mic(s) line up directly with the center of the speaker."

Once you have everything plugged in, experiment a little. Oh yeah, make sure the mixer itself is plugged into an electrical outlet. There should also be a master volume control that is two sliding controls right next to each other, for left and right. Turn these up about half way for now, and you can adjust it later. Go and speak into each mic, making sure first that it is turned on if it needs to be, and that the volume control for it's channel is turned up a little. Once you check each mic and play with the levels a bit, listen in front of each speaker and monitor and make sure there is sound coming out of all of them. To set the final levels, you'll have to get a band to play.

Above the volume controls on each channel are these little knob things, right? Well, to tell you the truth I really don't know what they're for. Well, I know what they're for but not what to do with them. I know that they represent high, middle and low ranges of each channel. (Usually the are labeled, to some extent. Bigger boards have additional knobs for effects, and they'll be labeled to that effect). I do know that you can cut feedback by playing with the high or middle range knob on the mic that's doing the feedback. But that's all I know.

You may also end up getting a mixer that looks like a box instead of a board with sliding controls. This is the essentially the same thing, but instead of being set up in front of you on a slanted mostly horizontal surface, the controls will be on a vertical side of the "box." The sliding controls are replaced with knobs that look just like the other ones, and you know they're the volume controls because they're the lowest knob, right above where each cord plugs in. You basically do the same thing, except the cords come out of the front and not the back, and there are round knobs instead of sliding ones. I know there is some other difference, but I couldn't tell you what it is. I've never worked with the box kind, so I couldn't tell you which is better.

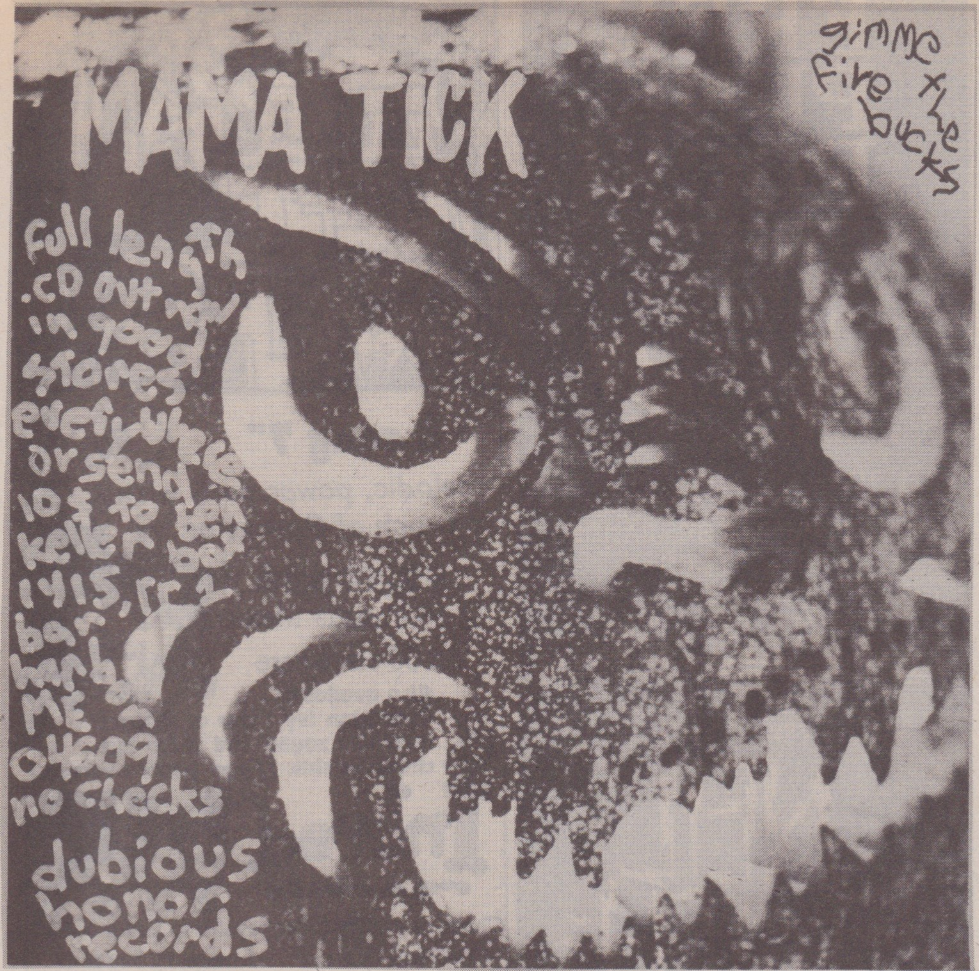
The other thing that people talk about is a snake, and I'll tell you about it so you know what people are saying when they mention it. Basically it's a really long thick cable. You plug everything into one end instead of plugging it into the mixer and then you plug the other end of the snake into the mixer. I've never used one, but it basically is helpful if you want the soundboard to be really far away from the bands (like on the other side of the room or in a sound booth or something) because cables aren't that long. But you don't really need it and I'd rather not deal with it. But you can if you want to of course.

That's basically all you need to know about running a soundboard. I mean, after you set it up all you have to do is stand there in case there's feedback or in case one of the mic volume levels needs to be adjusted (if the singer starts whispering or something and no one can hear him). And remember to bring your own extension cords and power strips just in case.

** The one other thing you may need for setting up band is a relatively small square of carpet, probably no larger than three feet by three feet. You need this to put the drum kit on if you are on a slippery tile or linoleum floor. If you have this (you could probably dumpster something that would work very easily), it prevents scrambling for something right before a band goes on or during the set. It just makes the drummer's job easier, and he may very well have something of the kind with him.

LIGHTING:

You don't have to worry about lighting. If there are no overhead lights where you are setting up the band (which would be very unusual if you are in a hall or YMCA or such place), don't panic. Just ask everyone you know to bring a table or desk lamp and set them on top of the amps or on the floor. There you go, and you don't have to work about renting a light "tree" or anything, and it's free.



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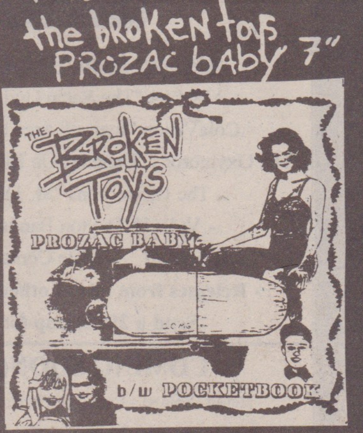

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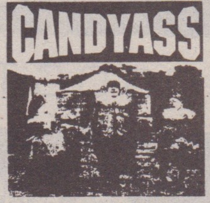

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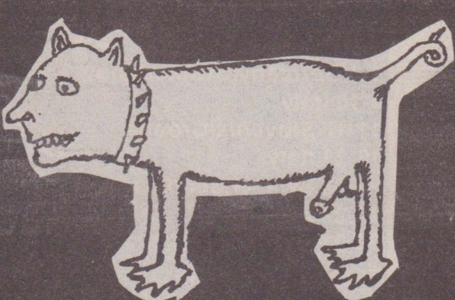

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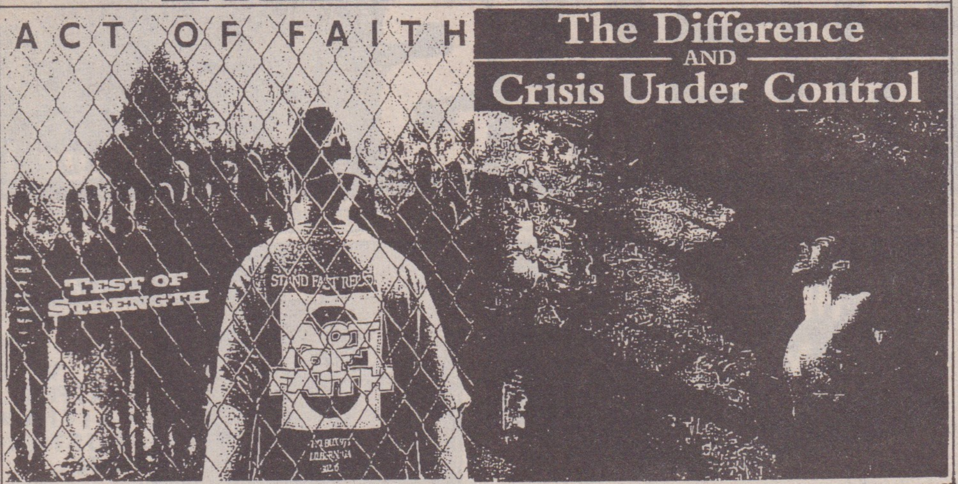

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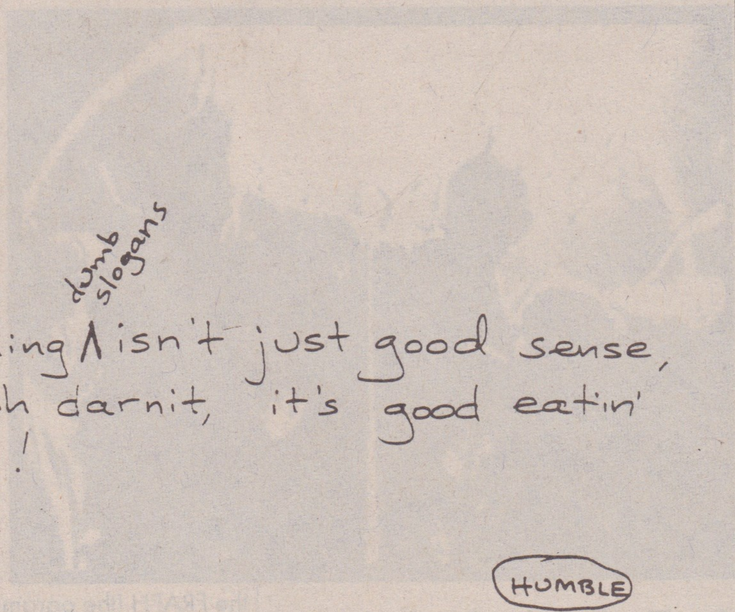

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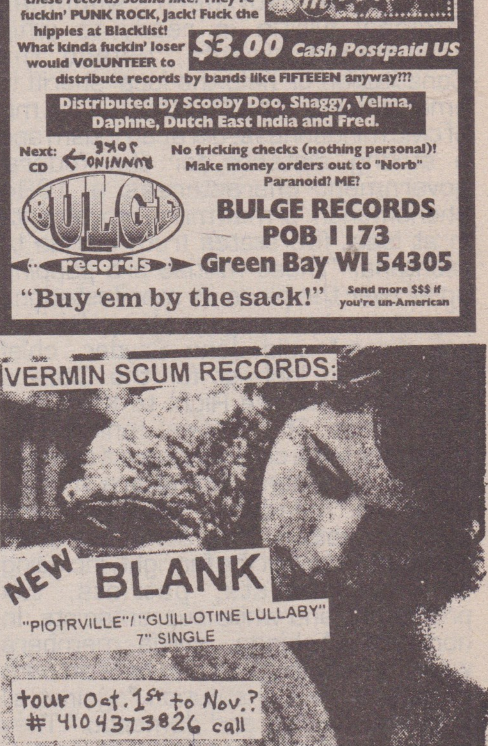

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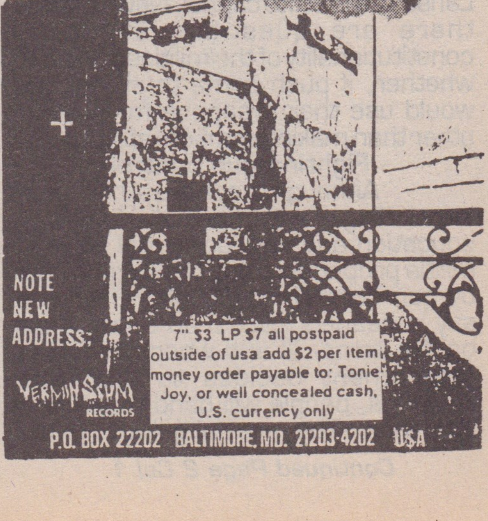

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MRR NEWS

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MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

ANOTHER KIND OF UNDERGROUND

By Roger Worthington

"A well-regulated militia being necessary to the security of a free state, the right of the people to keep and bear arms shall not be infringed." —Second Amendment, Bill of Rights

The Northern Michigan Regional Militia is ready to whip government tyrants, defend the Constitution or help the local sheriff in emergencies, if he'll let them. This mix of civic mindedness, ultrapatriotism and a strong distaste for the federal government characterizes a 1994 phenomenon: armed militia movements in at least five states from Florida to Montana. "These militias are popping up all over the place as manifestations of grass-roots outrage at what politicians are doing," said John Snyder, chief Washington lobbyist for the Citizens Committee for the Right to Keep and Bear Arms. The militias' rank-and-file members are a cross-section of average rural gun owners. Some are military veterans. Leaders, however, are another matter. They come out of an ideological stew of the far right, including constitutionalists, patriots, tax protesters and white supremacists. In northern Michigan, militia members wear military fatigues and take an oath to defend the Constitution "against all enemies, foreign and domestic." They meet periodically and at least on one occasion carried semiautomatic rifles. Two Sundays ago, they held a Second Amendment "Brass Roots" rally in Lansing, the state capital. Nevertheless, there are questions about the constitutionality of the militias and about whether, if push came to shove, they would use their weapons for anything other than making symbolic statements.

Fighting gun control

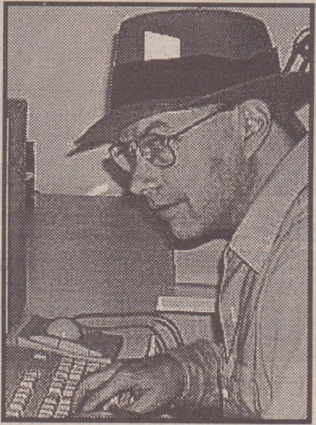
Although they have other issues —including government interference in education and environmental issues— militia proponents are chiefly motivated by gun control legislation, which they say is headed toward an outright ban on fire arms. "If and when the federal government decides to confiscate weapons, people will band together to stop them. They are not going to give up

Continued Page 2 Col 1

THE BEER OLYMPICS?

So it's Labor Day weekend and the fourth annual "Beer Olympics" is upon us! What the hell is the "Beer Olympics" you ask? Don't feel bad, I didn't know either. For the last three years on Labor Day weekend a bunch of punks have taken over an abandoned warehouse in Brooklyn, right near the East River. These warehouses are huge and surrounded by tall swamp grass, burned out stolen cars, and all sorts of trash. The punks bring in a generator for power and the bands bring in the equipment. It's amazing to see this space transformed in a matter of hours. There's many long tables set up with books, records, t-shirts, CDs, and other paraphernalia. The bands create the stage area with lighting, mike stands, amps and all that crap, no real stage though, who needs it! Then the beer starts rolling in, kegs of it! I understand eighteen kegs in all were consumed that weekend. Yeah, the show starts setting up on Saturday around noon and it's scheduled to run until Sunday afternoon sometime. The charge for admission is a mere five dollars, which entitles you to all the beer you want and to see all the bands.

Continued Page 2 Col 2



LEFTY HOOLIGAN

...ALL THE NEWS THAT FITS... HAITIAN FRUSTRATION...

I guessed correctly in my MRR #137 column that US troops just might be patrolling Port-au-Prince now, even though I wrongly implied that this was going to be the consequence of a violent, US military invasion of Haiti, what the US military fondly calls a "forced entry." Not too bad, considering that I submitted that particular column for publication before August 15. The US government's supporting multi-national coalition was a joke. A few of the much vaunted "25 supporting countries" were content to provide "peace-keeping forces" for Haiti after the invasion. And let's not make the mistake of calling this an "occupation" of Haiti. No, the US didn't make a "forced entry" into Haiti. The US didn't quite "rape" that country. Instead, the US got the Haitian military regime's reluctant "consent" before forcing itself upon that country in what can only be termed a "peaceful invasion." Ah yes, the conscience soothing affects of "consent." It makes all the difference in the world to the US military rapist that, with a gun pointed to the head, its Haitian victim unwillingly said "yes." But, aren't the Haitian people on our side, you ask? For the moment, and at the moment they seem to be using the US invasion as cover to launch their own insurrection against the much hated Haitian military, police and paramilitary. Fine by me. Just wait until the US doesn't get rid of the Haitian military or the FRAPH (the paramilitary political party whose attaches act as undercover hit men for the current military regime), which was not in the original agreement "consenting"

Continued Page 3 Col 1

MILITIAS From Page 1 Col 3

their guns" said Randy Trochmann of the 7-month-old Militia of Montana. What they also have in common is an enormous distrust of government—they say it is as threatening to constitutional rights as King George ever was—and a belief that the United States is being subjugated to a world government run by the United Nations. "You have a lot of Americans (angry), and (they) will not stop being that way until government gets honest with us," said Robert Pummer, a leader of the Florida State Militia. He claims it has members in every county, is well armed and is "capable of defending ourselves against chemical and biological agents." Florida, Michigan and Montana are the three most active states, but Texas and Idaho also have militia movements. The Michigan and Montana groups readily offer information on how to form a militia to folks in other states.

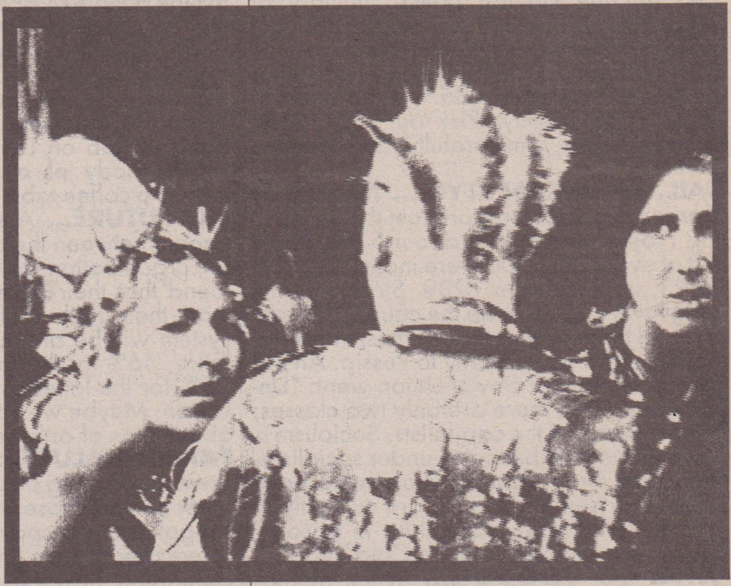
Far-right history

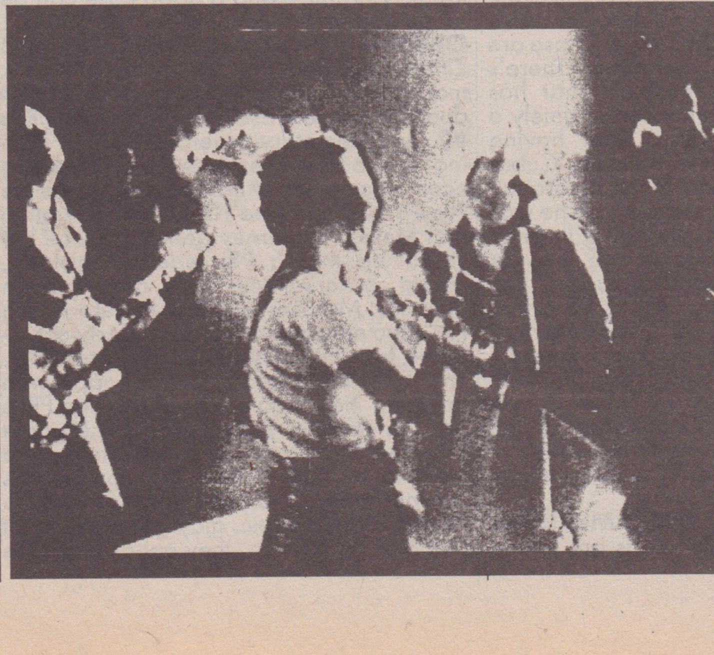
Militias are not new. Radical right-wing, racist and anti-Semitic groups have flirted with them for decades in anticipation of rumored communist or minority plots to subjugate the nation. There was Robert DePugh and the Minutemen in the 1960s and 1970s. The Ku Klux Klan had paramilitary training in the mid 1980s. So did others, such as the Christian Patriot Defense League, an extremist-survivalist group based in Flora, IL. Olson quotes Patrick Henry and the Federalist Papers. Ken Adams, a militia captain and a former Perot organizer in Florida, says he has been active in the far-right patriot movement for 15 years. Samuel Sherwood, who heads the U.S. Militia Association, based in Idaho, identifies with the ideology of the John Birch Society. John and David Trochmann, leaders of the Militia of Montana, have, according to a report by the Montana Human Rights Network, associated with members of the Aryan Nations and the Christian Identity movement, which have racist and anti-Semitic tenets. Militia leaders tune in to the same information networks. Along with Patriot Network computer bulletin boards, desktop publishing and fax machines, there is a growing number of patriot AM radio talk shows and shortwave radio bands that have welcomed and facilitated the militia movement. Some of the information, however, is questionable if not irresponsible. Wild-eyed claims of government conspiracies are spouted by far-right theorists who write columns, give speeches and sell videos to this burgeoning new market.

BEER From Page 1 Col 3

Wow!

I arrived early, about noon. I had been contacted the week before by one of the organizers to do some video taping of the event. I was told there would also be another group there video taping that day. Well not much was happening when I got there, but soon lots of people showed up. Punks from all over. I never saw so many punks in one place! Spikes, mohawks, tattoos, and the greatest punk fashions ever seen! There were also a lot of squatters at this show, you know, the very dirty, matted hair, slept in for a long time clothes, punks. I am in no way putting them down or judging them, only trying to give an accurate description. In fact you have to give these kids a lot of credit for surviving and getting by they the way they do. There were young kids there too and even a few babies. The music started around two thirty and went well into the night. I left around ten o'clock, so I don't know exactly when things died down. Then it started up again Sunday around twelve or one. I know that on Saturday the cops on the first shift were pretty cool but they warned us that the second shift were assholes and to be careful. They were right! I heard some complaints of cops beating a kid for drinking beer outside the warehouse but I didn't see it so I can't say what happened for sure. I did walk up to the cops with my big video camera running and I said, "Hey what's going on, anything worth video taping?" they said, "No, nothing". The bouncer "Satan" was really cool, he had the biggest muscles I'd ever seen up close, so I immediately thought he would be a jerk, but he never hassled anyone that I saw and everyone got along pretty good. The bands were really good and the crowd had a great time too, slammin', dancin', drinkin', stinkin', and kickin' up plenty of dust from the "dusty old warehouse floor". I was a little surprised that some "squatter type punks" were somewhat offended that I was video taping. More than once I was confronted with,"Hey! you shouldn't be taping people without their permission!". To which I immediately responded for all to hear in my line of fire, "Do you mind being on video?". No one else spoke up from my surrounding group to complain so I guess they were very isolated cases, but it has never happened to me in the ten years I've been filming punk stuff and I was surprised to hear it. My intention has never been to offend or exploit. It really was a great time, sunny skies, good music, beer, and a lot of old friends and punks just havin' a good time. Even "Donny The Punk" was there. I hope they can continue to have the "Beer Olympics" for a long time.





LEFTY From Page 1 Col 3

to the US military invasion, and which is not in the US government's imperial interests. (An article in the 10-3 issue of the magazine, *The Nation*, claims that the CIA had a hand in setting up the FRAPH. The article goes on to claim that, far from disarming the police, military and paramilitary, US policy is to maintain a strong opposition to Aristide based on these forces.) US troops will be battling the Haitian people then, and not the Haitian police, military or paramilitary. But by then the US probably will have foisted off the entire mess onto the UN. With such a limited "window of opportunity" enlisted men and women need to take action quickly. Pick out the biggest asshole officer, aim carefully, and squeeze that trigger...

JAIL, AMERICAN STYLE... The 9-13 *SF Chronicle* quotes a report from the Sentencing Project stating that about 519 people out of every 100,000 were incarcerated in 1993, up 22% from 1989. Stringent anti-drug laws appear to be the cause. This rate is 5 to 8 times higher than in most industrial nations, and second only to Russia. An old joke in the former Soviet Union went: "Under capitalism, there are only two classes; the workers and the capitalists. Socialism is an improvement because, under socialism, there are three classes. Those who have been in prison, those who are currently in prison, and those who will be in prison." Now, who exactly won the Cold War?...

WHO DO VOODOO... In the months before the "peaceful invasion" of Haiti, rumor had it that the Haitian military regime had a secret weapon; several battalions of zombie soldiers. Zombies are the walking dead, produced by voodoo ritual. Then the 9-15 *Chron* reported that Bertin, former chief of staff for the military-appointed president Jonnassaint, claimed that the voodoo spirits had sent the small plane that crashed into the White House on 9-12. That old Black Magic at work...

DICK PROBLEMS... The President's that is. You wouldn't think he had any, what with all the women coming forward to claim they'd had affairs with Clinton, or were sexually harassed by him (rather, those are dick problems of another sort). There's another kind of dick problem that has nothing to do with getting it up, namely a perceived lack of "balls." After having threatened to invade the Balkans, Cuba, and a half dozen other countries around the world, Clinton just had to prove he was "man enough" by actually going through with the invasion of Haiti, one way or another. It was a "peaceful invasion," but an invasion nonetheless. The 9-15 *Chron* phrased it in headlines as "invasion a must to shake [Clinton's] paper-tiger image." Euphemism for he had to prove his manhood. Probably during the latest Cuban refugee crisis, old Fidel called Bill on the phone and said: "You don't have the cajones to invade anyone." The rest, as they say, is history...

TRUTH, JUSTICE & THE AMERICAN WAY... These days, Russians are taking up capitalism with a vengeance. The particularly American enthusiasm for litigation has come to the former Soviet Union according to the 9-17 *Chron*, where the libel suit has replaced the Kalashnikov as the chief means of political struggle. Ultranationalist Zhirinovsky just won a libel suit against Gaidar, the latter having called the former "the most popular fascist" in Russia. Two different countries, one common system: "Sue the bastards!"...

SUCH A DEAL... For up to a cool half million dollars Moscow's Institute of Biological Structures is planning to preserve the body of North Korea's late Kim Il Sung, as reported in the 9-21 *Chron*. The embalming process will take from 8 to 12 months. These are the same folks who did such a bang up job on Lenin. The perfectly preserved body of a brutal dictator, now there's a coffee table conversation piece...

NO FUTURE... A survey of 500 young people between the ages of 18 and 34 by an organization called Third Millennium found that their belief in UFOs is greater than their faith that the Social Security system will be around when they want to retire; 46% for the former and a little over 25% for the latter as reported in the 9-27 *Chron*. Maybe we could arrange for alien abductions of only senior citizens...

FAMILY VALUES... "Half of our families are experiencing declining wages, and the other half are those who have always been struggling near poverty." So says Tufts researcher Brown in the 9-28 *Chron* in describing how children in poverty has jumped 76% in the suburbs from 1973 to 1992, as compared with 56% in the inner cities and 36% in rural areas. Aside from declining real wages, more families are moving out to the suburbs from the inner cities, and the suburbs themselves are expanding, encroaching upon previously rural areas; all factors in the growing child poverty rate that is affecting even well-to-do suburbs such as the Boston suburb of Concord. Couple this to the grim portrait of city life (urban and suburban) in the '90's as detailed in the 10-2 "This World" section of the *SF Chronicle* and a good case can be made against this country for child abuse...

ONLY THE TRADE IS FREE... The 10-3 *Chron* reported that the Mexican stock market is still on a roller coaster ride, in part due to the recent assassination of the PRI's #2 man, secretary-general Massieu, casting a shadow over Mexico's promising economic picture. And well it might, as the *New York Times* (see 10-4 *Chron*) is stating that Mexico's attorney general has all but confirmed that a PRI federal legislator, Rocha, ordered Massieu's assassination because Massieu wanted to reform the PRI's secretive way of picking party candidates, from city mayors up to the president. The party's old guard is not happy with anything that threatens to loosen the PRI's grip on political power, and the struggle between them and party reformers, who want to institute nominating conventions and perhaps primary elections to make the PRI more democratic, may get a whole lot bloodier. In Mexico, they conduct politics the old fashioned way, from the barrel of a gun...

HITLER'S INSPIRATION... Adolph once commented that the Turkish genocide against the Armenians during the first World War, as well as the international reaction to it, laid the foundation for his Final Solution against the Jews. Well, they're at it again, the Turks that is. The 10-6 *Chron* briefly reports that Turkish army soldiers burned down 13 Kurdish villages in south-eastern Turkey. Leveled them, and 17 more by the 10-10 issue of the *Chron*. The Turkish authorities claim that this was done because the village inhabitants had given shelter to Kurdish PKK guerrilla rebels fighting the Turkish army. The Kurds have been struggling for national autonomy since 1984, and the Turkish government has been accused of wholesale and severe human rights violations against the Kurdish minority in Turkey. Only this time, it appears that the Turks are getting their inspiration from the US in Viet Nam. "We had to destroy the village in order to save it..."

AN EXAMPLE FOR OUR YOUTH... A young couple tear-gassed two cops, stole their guns and went on a wild car chase through Paris on 10-4, in the process icing three other cops and, unfortunately, a taxi driver before being captured according to the 10-6 *Chron*. The man, Audry Maupin, was 21 and died of a chest wound. He was a second-year law student. The woman survived, but has refused to talk to the cops. She's been identified as Florence Ray, 19 or 20, from the working-class Paris suburb of Argenteuil. She and Maupin were squatters, and when the cops searched her family home, they found anarchist literature from "The Organization of Revolutionary Propaganda, with "death to the cops" written on several of the documents. It's really too bad about the taxi driver...

PROSPERITY CAN BE MURDER... Or so Chinese workers are finding out. According to the 10-7 *Chronicle*, the Chinese Communist ideals of equality and working class superiority once kept workplace abuses to a minimum. No more. Now, with China's top-down market reforms, what some are calling authoritarian or command capitalism, and the country's growing affluence, workers are being tricked or kidnapped into forced labor, beaten, and even murdered by their employers. Women workers are said to be particularly at risk. A greedy get-rich-at-all-costs mentality fostered by China's rush to capitalism is being blamed for such abuses. They're also bringing back foot binding I hear...

WOMAN'S WORK... A Labor Department survey has found that, as of 1992, women on the average earned only 70.6% of what men earned, that's with black women earning 63% and Latino women earning 54% compared to men (see 10-15 *Chron*). Put this together with little chance for advancement and promotion, and harassment of women management, not to mention house work and child rearing, and it's little wonder that 60% of the women surveyed said they were stressed out. You've come a long way, wage slave...

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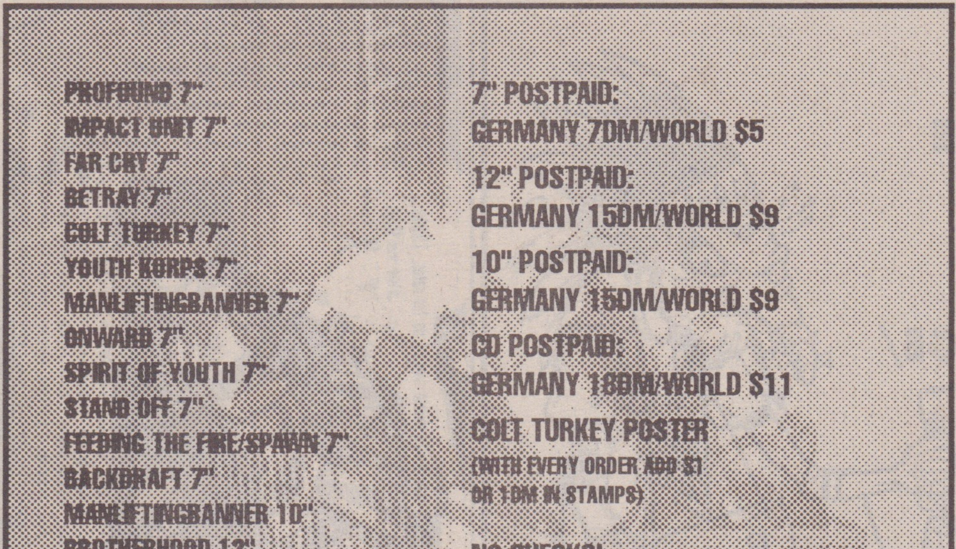

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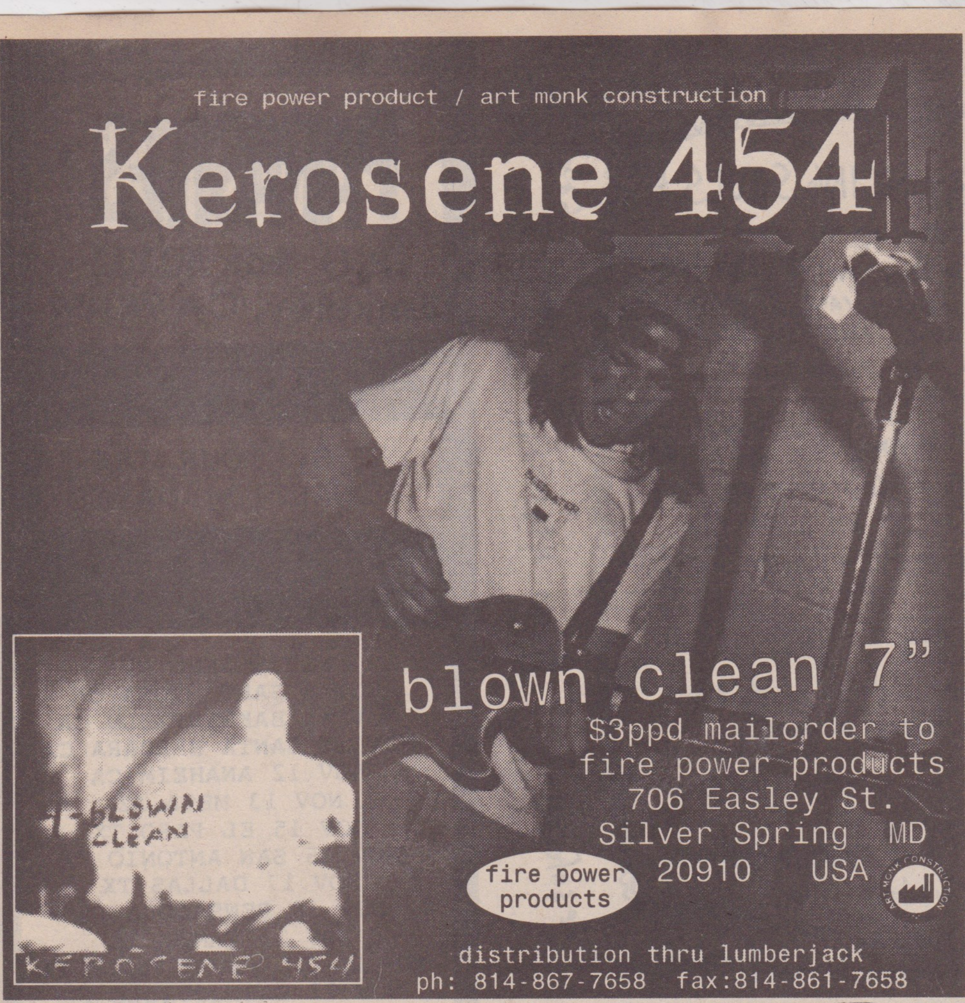

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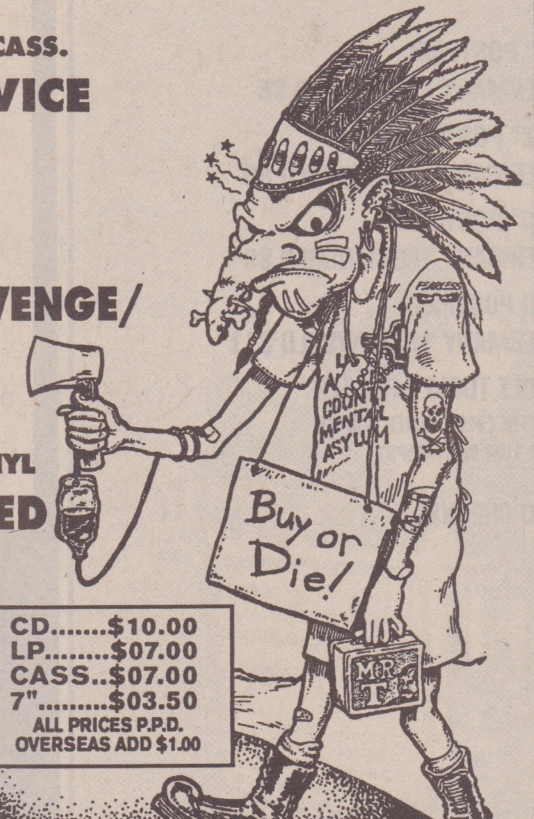

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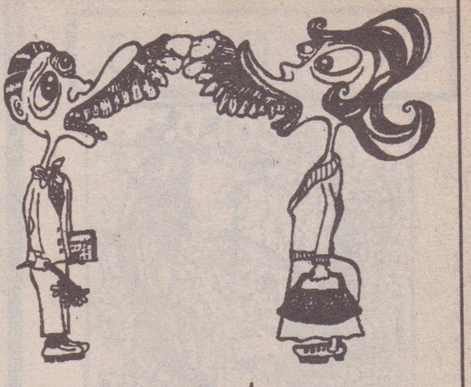

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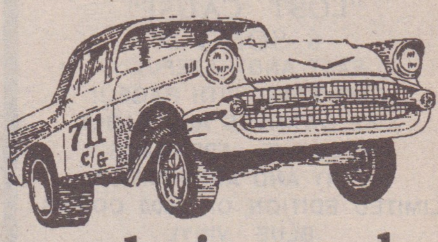

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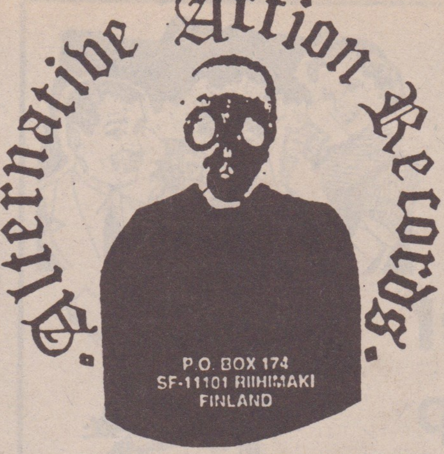

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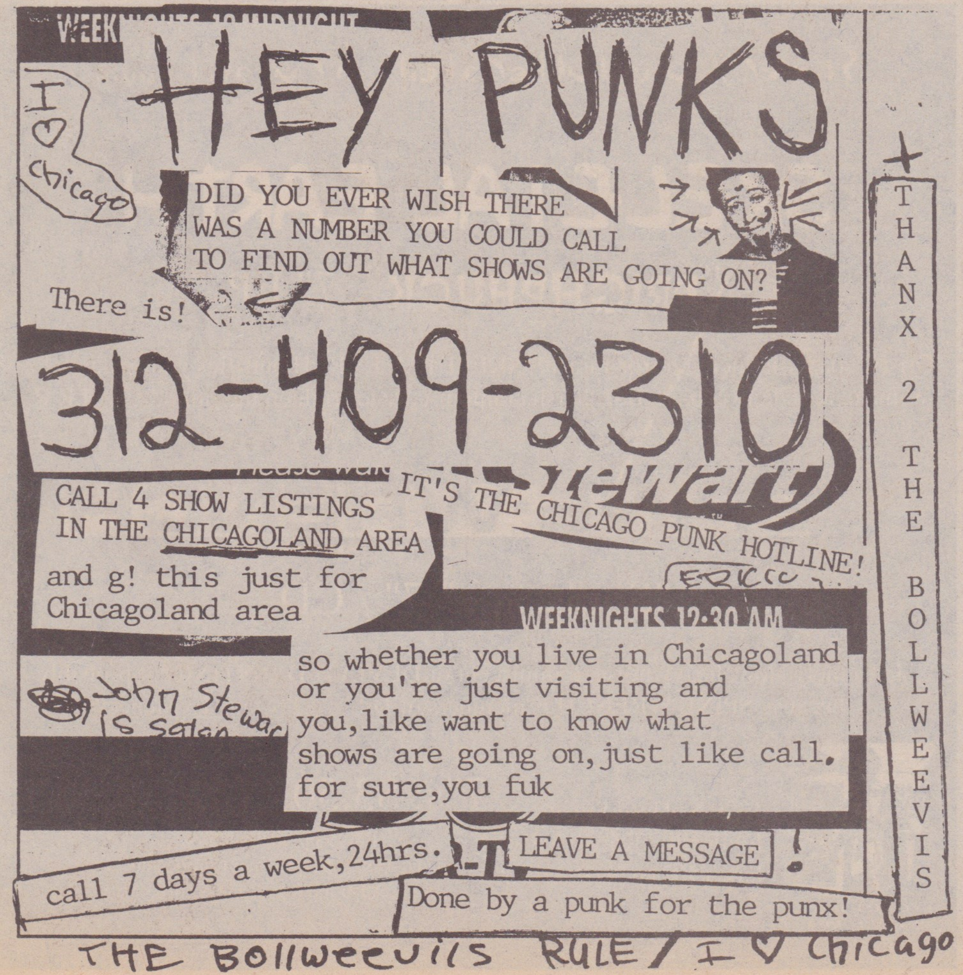

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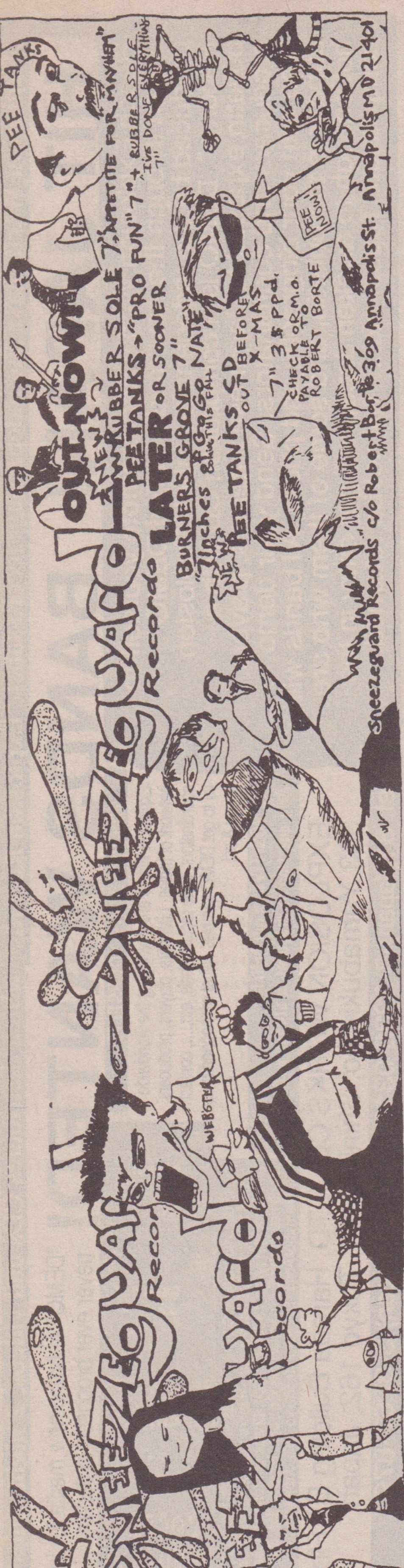

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RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (MA) Matt Average, (SB) Suzanne Bartchy, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan.

ABHINANDA - "Senseless" CD

What a difference an extra guitarist makes! This blows their mini-CD out of the water. They've managed to achieve maximum chunkiness with lots of power riffing and gut feeling, a la UNDERTOW. Of course the key words here are straight edge with a capital X. There's a little bit of religion thrown in too so make your own decisions as to whether or not you want to support it. (NN)

(Desperate Fight, Kennig 16, 90731 Umea, SWEDEN)

ACTIVE·MINDS
THE LUNATICS HAVE TAKEN OVER THE ASYLUM

ACTIVE MINDS - "The Lunatics Have Taken Over the Asylum" flexi

A collaborative release of several different labels world wide, with the lyrics translated into six different languages. It's great that in the wake of the popularity of party-core bands with nothing to say, England's ACTIVE MINDS are still working after five years so hard to communicate ideas. Topping that off are five tracks of their sturdy hardcore varying from E.N.T.-type grinding to anthemic mid-tempo punkers. Recommended. (KS)

(Loony Tunes, 69 Wykeham St., Scarough, N. Yorks, YO12 7SA, ENGLAND)

ALL YOU CAN EAT

ALL YOU CAN EAT/GARLIC BOYS - split EP

The GARLIC BOYS side is stacked high with ultra-metal chops and a somewhat overdone melodic sound. The vocals they must be so proud of though, they just barely hang on to the label of fitting with the music. If you read the lyrics, they're pretty amusing. ALL YOU CAN EAT use their arsenal of destruction to forge in the pits two steel-hard, kinda easy to listen to very melodic borderline poppy numbers. I really love the second song on their side, it's a true gem. Stoked. (FR)

(Wimp Records, PO Box 312, Larkspur, CA 94977-0312)

ALL YOU CAN EAT/HICKEY - "Banana Split" EP

I played a show with both of these bands in the past. Let me tell you, not all pop punk bands are wimpy, whiney little snot ass brats. Both HICKEY and ALL YOU CAN EAT are the biggest ass kissin' freaks I'd ever meet. Over played beats, over played art work. Jesus, what else is there left to drag into the dirt. I'd rather be fishing than listen to ALL YOU CAN EAT. I can't imagine why any one would want to buy this crap. Well, at least HICKEY can play guitar (hah!), but Devon Morf has to be the worst fuckin' front man in punk rock history. How in the hell do bands like this exist? We should march 'em all right out to the Pacific Ocean at gun point and make 'em swim, at least they could be shark chum for my next deep sea fishin trip. This one is definitely a skeet shooting record. (SM)

(Monitor Records, PO Box 4906, Berkeley, CA 94704-0906)

ALL YOU CAN EAT - "Un Oeuf" CD

First, A.Y.C.E. are friends of mine, but, alas, they're on tour, so I can be honest. The nicest guys you'll ever meet, one of the most entertaining live shows, but why, oh why, do they have to do recordings? The live experience, of which I speak so highly, just doesn't translate well, and musical talent isn't their strong point. Not terrible, and steadily getting better with the Craig addition, just not very tuneful. (SB)

(Chameleon, 1-12-15-207, Gotenyama, Mosasino-City, Tokyo, JAPAN)

ALONE IN A CROWD/INSIDE OUT - split CD

Uh oh, looks like someone's running out of things to reissue. Putting AIAC's "Commitment" EP and INSIDE OUT's "Above All" EP on a 16 minute CD is really scraping the bottom of the barrel. The music's competent but all-too-typical straight edge hardcore that really doesn't demand a second listen. Look for a GRUDGE discography and YEASTIE GIRLZ demo and live tracks CD next. (NN)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

ANIMAL JUSTICE - "Just Animals" CD

French longhairs, recorded in a live setting, who come off sounding like a cross between POISON 13, AC/DC and any number of 3rd generation STOOGES clones. Lotsa Detroit-isms that sometimes crossover into the 'dude rock' thing. Yet another cover of "Sonic Reducer" (what is it with Euro bands and this song?), two covers of the MC5 and an excruciatingly bad blooz-rock version of the SONICS "I'm Waiting". Sure it rocks but so what. (HD)

(Larsen Records, 116 Rue Crey, 73230, St. Alban, Leysse, FRANCE)

ANTI-CIMEX/SHITLICKERS - split EP

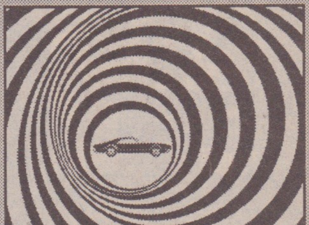
A quality sounding bootleg resurrecting ANTI-CIMEX's extremely rare 4-song debut EP "Anarkist Attack" from 1981 on one side, and SHITLICKERS "Cracked Cop Skulls" 4-song EP from 1982 on the flip. ANTI-CIMEX had not quite delved into total DISCHARGE overdrive with this first release, but deliver a whole energetic mess of sloppy, pissed, primal thrashing complete with rousing sing-a-long choruses. SHITLICKERS stuff is pure total guitars to the maximum-volume-manic thrashfest with urgent screams and shouts. Definitive tracks of early Swedish hardcore, so don't miss a second chance to grab ahold of this bootleg!!! (KS)

(no address)

APEMEN - "Sounds Of The Apemen" EP

This is the Dutch band in the Spock outfits. Sure they're fun to watch live, but on record they bore me really fast. If you're into THE PHANTOM SURFERS, TIKI MEN, surf meets garage punk, you'll like this 4-song single. I liked this too, It's just my attention span is too short for instrumentals. (EC)

(Demolition Derby)



RECORD REVIEWS

APE LOST - "Drag Baby/Noise Isn't Noise"

My favorite of the records I'm reviewing this month. Very lo-fi 60's rock and roll from a three-piece from Seattle. Catchy, melodic, short songs. The band got some great reviews from some unknown people (see inner sleeve), but alas they are no longer together.(CK)
(Bad Vibe, Box 665, Oakwood, IL 61858)

Apt.3G
Neurotic Girlfriend

APT. 3G/NERVOUS CHRISTIANS - split EP

This is a strong release featuring two melodic pop-ish punk bands from the Portland, OR area. APT. 3G (which "features POISON IDEA's original rhythm section") sounds like a cross between NOFX and RHYTHM COLLISION. Their song features superfast tuneful parts with a few chunky interludes thrown in. Their clever lyrics harp on a timeless punk topic: the neurotic girlfriend. NERVOUS CHRISTIANS are slower, reminding me of FACE TO FACE. (JH)
(Cravedog Records, PO Box 1841, Portland, OR 97201)

armitage shanks
living is the best revenge

ARMITAGE SHANKS - "Living Is The Best Revenge/One Chord Wonders"

This is the SHANKS third release—better than the second, but not as good as the first—and after berating myself for actually liking crap like this, I not only realized that all British singers in punk bands (I guess you could generalize and say 'all English people') sound remarkably like Jimmy Pursey, but that there just aren't any other street-punk influenced bands in the UK. We've got the RIP OFFS, and what have they got? Not much, let me tell you. (MJ)
(Vinyl Japan (UK) Ltd., 281 Camden High St, Camden Town, London NW1 7BX, ENGLAND)

THE BASEMENT BRATS- "Tales from the Basement" LP

I love this record but I'm not sure I know exactly why. And there's no way to be specific. It's BAD RELIGION played by the RAMONES. It's a Viking ship sailed by TEENGENERATE. It's 50's doowop complete with people clapping their hands loudly (for which credits are given on the sleeve) played at breakneck speed. It's that lovable old European attempt at singing in slang-drenched English only to be tripped up by shoddy syntax: "...to laying my bed only playing with myself." (?) It's cliche juvenile delinquent movie poster cover art complete with a caricature of the band in a flame-covered Hot Rod blasting off the front at you. It's fucking genius and fun as hell. Absolutely buy this record and play it often. (CH)
(Screaming Apple Records, Dustmichstr. 14, Koln, GERMANY)

BATTLE OF DISARM

BATTLE OF DISARM/HYLKIO - split EP

Charging with three more loose and ol' English-style thrashers, Japan's most active peace-punks BATTLE OF DISARM delivering a scathing attack for the benefit of animal rights. HYLKIO compliment by stepping outside their very traditional '80's Finnish hardcore sound to speed things up a bit with four sloppy bursts with intense almost EXTREME NOISE TERROR-like shrieking vocals. And hey Crusty, it includes a patch! (KS)
(D.I.Y. Records c/o Ryuji Asada, 101-7-8-5 Ebara Shinagawa-Ku, Tokyo 142, JAPAN)

BERT/THE DUCKY BOYS - "Splitski" EP

Loch Ness monstering in and out of the Alabama scene for years, Montgomery's THE DUCKY BOYS finally surface with two 'alternative' rock tracks, permeated with an '80's feel that borders on college radio new wave cheese. Unfortunately, they are not the '77-style powerhouse that had been rumored for years. Fellow Montgomery band BERT return with their complex, driven sound similar to AmRep/HAMMERHEAD/TAR style noise plunging. This would have been enhanced by a louder recording with more distortion, but these two solid tracks hold their own. (KS)
($3.00 ppd: The Subversive Workshop, 219 S. Capitol Pkwy, Montgomery, Al 36107)

BLOW ONE'S COOL
1.2. FUCK YOU!!

BLOW ONE'S COOL - "1.2. Fuck You!!" EP

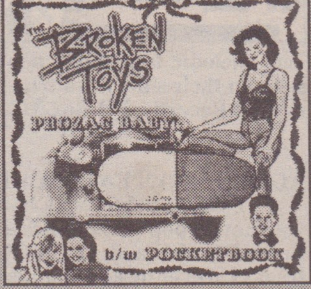
First Japan takes over the auto and stereo markets, now they've even taken over what you put on your turntable! For example, this very solid release by BLOW ONE'S COOL, a band (who may or may not sing in English, I can't tell) that plays the gamut of punk styles. From the early hardcore sound of "Punk 77", or the mid-tempo harmonies and singalong choruses of "Jerk", to the contemporary sensitive/emo intro to "Move Alone". B.O.C. (not Blue Oyster Cult, you dummy!) are very U.S. influenced, tho it's good enough to stand on its own. (EY)
(Laboratory Records, no address)

BLUES EXPLOSION - "Live!! 11-23-93" LP

Pretty fuckin' good quality bootleg. I've had the good fortune of seeing this band about ten times live and I've never seen a bad show. This record captures the band in the raw. Early STONES meets the CRAMPS with additional chaos. Kicks ass in a big way. Great souvenir for their amazing live show. (LH)
(no address)

BOG BLAST - "Murder For Maggots" CD

This rocks quite well. Top-heavy blasting music that reminds me a lot of HELMET and/or CLUTCH but two tons heavier. Great CD debut from this Detroit-based band. I can predict a very profitable future. It's good, grab it and decide for yourself. (FA)
(Anti-Music, PO Box 51563, Kalamazoo, MI, 49005)



BROKEN TOYS - "Prozac Baby" EP

I wasn't aware this band still existed, but this single makes me glad they do. Both tracks have that cool RICHARD HELL AND THE VOIDOIDS/DEADBOYS early NY punk/new wave sound to them. Worth checking out! (MH)
(Pogo Stick Records, 95 Layton Rd, Sussex, NJ 07461)

BRUTAL JUICE - "I Love The Way They Scream When They Die" CD

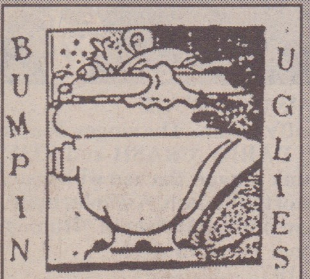
Tight, soaring Texas goons, rockin out the only way Texans can. This disk is live and low on productions. Crank it half way then feel the guitar crunch. Angst ridden metal guitar, screaming vocals, the whole shithouse of 90's gutter rock. Defiantly libido drivin' thick neck. (SM)
(Sound Virus, PO Box 710726, Houston, TX 77271)

RECORD REVIEWS

BUGLITE - "This day" EP

Energetic, extremly catchy pop-punk with a slighy DESCENDENTS-ish air. But all four songs here are tunes that put a smile on ya face and a tap in your foot (I actually mean that, no sarcasm here, you cynical fucks!) and I thank the band for the 10+ minutes of heartfelt lovesong oriented pop punk bliss experienced here. (HD)

(Creep, 527 Willow Way, Upland, PA 19015)



BUMPIN' UGLIES/BLUE COLLAR - split EP

BLUE COLLAR come rushing out of the speakers like a wall of sludge, with male/female answer/response vocals - it's simple stuff for the most part, but it works - BUMPIN' UGLIES are more of a straight-thrash HC thing, with a gruff singer who sounds a little like Creetin K-os at times. Not bad, but both of these bands should improve with age. (JR)

(Jam, PO Box 19806, Seattle, WA 98109)

BUNJIE JAMBO - "Morning Breath" CD

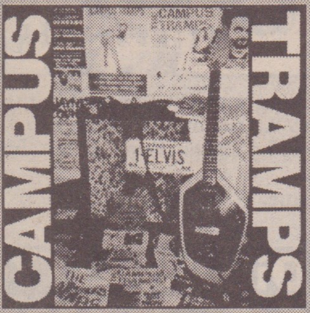
Wacky cover all the basics hardcore/punk ska. Sort of in the OP IVY/ALL YOU CAN EAT vein but not nearly as memorable. (RL)

(Skin Klub, PO Box 2507, Toledo, OH 43606)

BUNNY BRAINS - "You Got It (Comin')" EP

Even when the MELVINS were supposed to be "cool," I never saw any purpose for their existence (not in a world where BLACK SABBATH albums are readily obtainable for $1.99 or less, at any rate). For those that miss them and other vaguely arty neo-heavy metal bands that were supposedly cool just because they weren't tied to major labels at the time, please welcome to the scene the BUNNY BRAINS! As you can probably guess, this is not my musical "bag," but for those whose it is, I can tell you that its artiness to metal quotient is fairly high. (DD)

(Pitsbull c/o Kris Verreth, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)



THE CAMPUS TRAMPS - "Knocked Out Cold" EP

Good three-chord fun with a slightly over-produced sound. "Knocked Out Cold" is the standout track. Sort of too slick to be proper garage punk but too dumb to be "Alternative Rock" Pretty ho-hum. (CH)

(Demolition Derby)

WALK UP THE STREET
WEDDING SONG
CHEATER SLICKS

CHEATER SLICKS - "Walk Up the Street/Wedding Song"

Rockin' 60s style punk (not pop-punk, PUNK) with excellent, ear piercing guitar. You gotta like a band that does a MODERN LOVERS cover. Basic, primitive, raw and cool. (KK)

(In The Red Recs, 2627 E. Strong Pl., Anaheim, CA 92806)

THE CHUBBY AMIGOS - "Free Falling Faster" EP

This band breaks both of my rules. 1) Never trust a band that wears baseball caps!!!! 2) Never trust a band that puts a stupid drawing of themselves on the cover!!!!! All in all this EP is pretty rotten wanna-be pop shit that sounds a bit too much like an all male version of THE MUFFS. (SW)

(Black Plastic, PO Box 480832, Denver, CO 80248)

CITIZEN FISH/NUKEY PIKES - split EP

The NUKEY PIKES, from Japan, excel at stop-on-a-yen thrash with laryngitis vocals, with songs structures that sustain a feeling of menace and intensity. CITIZEN FISH also has two tunes, but only "Flinch" gives an all-too-short reminder of the SUBHUMANS UK's better moments. (SS)

(HG Fact, 401 Hongo-M, 2-36-2, Yoyoi-Cho, Tokyo 16, JAPAN)

COITUS - "Darkness On Streets" EP

Ouch. Sounds like a political version of ANTI-NOWHERE LEAGUE. I'd swear they have the same vocalist. Metallic, rock 'n rollish punk that's better left unheard. (NN)

(Tribal War, PO Box 20012, Tompkins Square Stn, New York, NY 10009)

CONTEMPT - "Still Fighting On" CD

Full on live-in-the-past Oi-ish hardcore a la TOTAL CHAOS. At least this British accent is real. Anyways, early 80's UK hardcore with that Riot City/No Future sound. This is for you spikey ilk. (RL)

(Retch Records, 49 Rose Cresent, Woodvale, Southport, Merseyside,PR8 3RZ, ENGLAND)

THE CREEPS - "Warhead" CD

Heavy on the metallic side, this Portland band kicks out 11 quick hardcore bombardments with biting gravelly vocals similar to RATOS DE PORAO. Lots of overdrive and riveting intensity, with lyrics about serial killers killing people, terrorists killing people, wars killing people, slitting throats and dope smoking. (KS)

(New Life Records, PO Box 700320, D-44883 Bochum, GERMANY)

CRUCIFIX - "Dehumanization" CD

One thing I like about CD's is that a lot of great records that are out of print, or that you wore out from excessive play, are being released on this format, making it cheaper (if it's an out of print record) and almost indestructible. CRUCIFIX were an early Berkeley hardcore punk outfit who played an intense UK-influenced anarcho style assault but were lyrically more complex. Their songs read more like a short story at points, and along with the expected topics of the genre. they brought up others—being a refugee ("Another Mouth To Feed")—something no other bands rarely mentioned. Originally released on the Corpus Christi label in 1983, this 14 song LP (vinyl is still in print) is a classic that should be a part of your record collection Now, who's going to re-release their first 12 inch "Capitulation" and their "1984" 7 inch? (MA)

(Southern Records)

CYMEON X - "Free Your Mind Free Your Body" CD

Here's a 30-song CD of a straight-edge band out of Poland. They fortunately do not sound like the current crop of straight-edge bands, but rather mid-tempo straight forward European hardcore with straight-edge lyrical topics. Their covers of DYS, YOUTH OF TODAY, and a cover mix of "Sex And Violence" (EXPLOITED) and "Out Of Step" (MINOR THREAT) have to be heard to be believed. The first 16 songs are new material, and the last 14 are from their 1992 demo. Overall, a good CD that's more effective if listened to a little at a time. (MA)

($10 ppd: Enigmatic, Dariusz Tkaczyk, Dworaka 9 A/50, 41-709 Ruda Slaska 9, POLAND)

D.D.I. - "Fanculo I Suoni Puliti" EP

Hardcore 81! Not only that, you can hear some Oi! here and there, the vocals sound so BLITZ to me. Five songs, very political hardcore in the same vein as UNDERAGE (who??). Comes with a booklet and a patch. If you're into this stuff, go for it. (EC)

(AZ c/o Luca Musso, CP 89, Pavia 2700, ITALY)

RECORD REVIEWS

D.I.R.T. - "Scent Of The Kill" EP

In the past 3 or 4 years a lot of old bands have reformed, and while I like a lot of the bands that have done that, I have to wonder why they did it. I was never too familiar with D.I.R.T. so I don't know why they originally parted ways, but they're back together and I'll admit I'm more than impressed with this new EP. Four songs of anarcho punk with a dark tone of impending doom that runs through each song. Lyrically, they're singing out against war, the British occupation of Northern Ireland, abusive relationships, and they even cover a TOXIC WASTE song ("Plastic Bullets"). All in all, a great record that finds its place on my turntable quite a bit these days. (MA)
(Skuld Releases, Maybachstr. 7, Gerlingen, GERMANY)

D.I.R.T./MANKIND - split EP

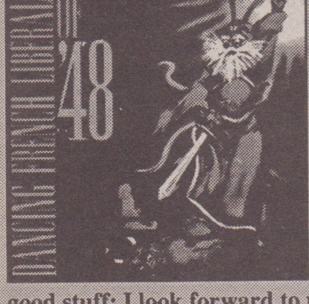
Both these bands play a political punk style that has been honed down over the last fourteen years. D.I.R.T. being one of the bands that helped to define this sound, have an energy that plays like it did ten years ago yet manages to avoid being a tired rehash. It comes off feeling more like they are sticking with what they know and do best as opposed to moving in a more unattached, experimental direction like many of the other bands from this time period. MANKIND have a modernized take on this style with a sound bringing to mind more recent bands such as PAXTON QUIGGLY. The lyrics of both bands seem to focus on the dominance of misogyny and white supremacy in a white, male dominated culture. (MK)
(Tribal War Records, PO Box 20712, Tompkins Square Stn., New York, NY 10009)

DM3 - "1x2xDevastated" EP

Australian pop with just enough grit to warrant an MRR review. Like most Australian stuff, it has a good guitar sound and was well recorded. I like it, but don't be surprised if you hear on your local "modern rock" station. (KK)
(Screaming Apple, Dustemichstr. 14, 50939 Köln, GERMANY)

JEFF DAHL - "Leather Frankenstein" CD

Another great JEFF DAHL release featuring more melody infused rock n' roll-punk. You know, like the HEARTBREAKERS or the NY DOLLS. Always worth checking out. (MH)
(Triple X Records, PO Box 862529, Los Angeles, CA 90086-2529)



DANCING FRENCH LIBERALS OF '48 - "Spags/Scream Clown Scream"

Right off I know this is the ex-members of THE GITS reformed and joined by guitarist Julian Gibson. Of course it lacks the female intensity of THE GITS, but enough about that. We start anew. It's a very fast pop-punk, slower hardcore type music. The vocals done by guitarist Joseph Spleen are well done and there is more emphasis on the music which is a definite bonus with me. Overall, pretty good stuff; I look forward to more. (CK)
(Broken Rekids)

DEAD BEAT - "Face The Terror" CD

Crusty English type punk a la EXTREME NOISE TERROR, with some grinding vocals and heavy guitars. Lyrics about arising above oppression, how fucked up TV is, and a cool song against fur wearing. (FA)
(Matt Bauer, Am Haslochberg 48, 64401 Gr-Bieberau, GERMANY)

Vaginal Davis
and
Robespierre
spectra-sonic records

VAGINAL DAVIS AND ROBESPIERRE - "Queens (Make The World Go Round)" EP

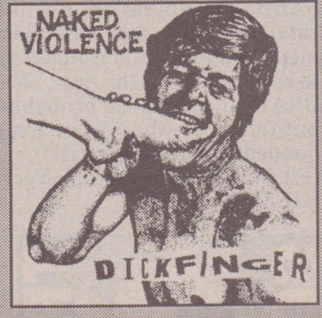
Three songs here, in a grab-bag of tempos, mostly in a trashy punk style and occasionally marred by the intrusion of horns. The songs are mostly about queens, and not exactly the royal variety. (SS)
(Spectrasonic, PO Box 477868, Chicago, IL 60647)

THE DERELICTS - "Going Out of Style 1986-90" CD

Total kick ass old school, '77, gruffy vocals. The singer does it with class. Growls right up there with DARBY CRASH and STIV BATORS. A collection of rough neck punk tunage. Packed with loads of songs, a definite long play CD! Well worth the cash. Assholes unite, my dad's a fuckin alcoholic, total anthem punks. A cover of "Rubber City Rebels" couldn't make this any more punk. (SM)
(Empty, PO Box 12034, Seattle, WA 98102)

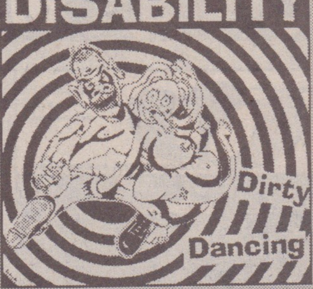
DERITA SISTERS AND JUNIOR - "Rocketships And Bullets" CD

Well, you can stop sending these—sending more than one copy only means we've got more shit to wade through, not that you've got a better chance of getting reviewed. Your trust fund, I guess. Predictable idiotic hardcore, albeit poorly done. While the music is at a mediocre level, the lyrics are so juvenile it made me want to toss it. I guess now that I've written this I can - oops - better get the address first - there - more fodder for the landfill. (TM)
(Real George Records, PO Box 15602, N. Hollywood, CA 91615)



DICKFINGER/NAKED VIOLENCE - split EP

Both these bands on this split EP are so similar they could be the same band, just one recorded at a different studio. Both DICKFINGER and N.V. play tight as hell, harsh and mean sounding thrash, minus the annoying metal tinged sound that ruins most hardcore for me. This is good high quality adrenalin pumping, slamming in the pit, thrash—very reminiscent of early POISON IDEA. In fact, both these bands bear more than a passing resemblance to P.I. (the vocalist of N.V. sounds exactly like Jerry A.) not only are both bands from Oregon, the N.V. trax were produced by Slayer Hippy. This is the best thrash I've heard in a while. (EY)
(Rainforest Records, 8855 SW Holly Lane, Wilsonville, OR 97070)



DISABILITY - "Dirty Dancing" EP

German punk rock with thrash and ska influences. Their lyrics are pretty stupid and it's not just the translation. Sample lyrics: "Girl I hate you whenever you move your ugly body/ Girl I hate you whenever I smell your ugly pussy". Hmm... looks like this adolescent just broke up with his first fraulein. (MM)
(LDSB Music c/o Matthias Burger, Hochkalterstr. 1A 84503 Altötting, GERMANY)

DISCARGA VIOLENTA - "Dada" EP

A ten-song 7" EP of bare-boned hardcore from Brazil with scalding vocals and with distortion and/or guitars turned up! Fast and loud, drifting occasionally across the musical spectrum with quick reggae/ska-intros and other weird bits that finally culminate in an unbelievably wacky trade-off between extreme thrash and female vocal-ed cutesy pop song. Boss! (KS)
(Boas Novas Producoes, A/c Jaildo G. Da Costa, CP 2644, 59022-970 Natal RN, BRAZIL)

RECORD REVIEWS

DISCARD - "Four Minutes Past Midnight" CD

Probably the band responsible for this whole DIS-stupidity, This Swedish band was an off-shoot (and DISCHARGE send-up/tribute one-off thing) of MOB 47. Their original recordings and 7" are geniuosly drenched, like 99% of all classic Swedish hardcore, in lovely levels of ungodly distortion, pissed-off-ness and disjointed fucked-up thrash mayhem. This 1992 recording is boring precision studio paint-by-the numbers stuff, slick with guitar solos and listings for drum techs, lighting technicians, road managers, and painfully missing the Scandanavian guitar god Ake Henrikkson (of MOB 47) who was the key to the whole sound. Dis-appointing. Take "war" and the "system" out of the lyrics and replace it with "Satan" and you're stuck with bad heavy metal. And face it, you're not gonna change the system if you can't even change your tune in ten years!! (KS)
(Ripping Records, 363-365 Harrow Road, London NW9, ENGLAND)

DREAD MESSIAH - "Mind Insurrection" EP

Old UK-style, metallic hardcore with an excellent title track that calls to mind the crunchy crustiness of HELLBASTARD and CONCRETE SOX. The other two songs are pure formula though, and get real old mighty quick. (NN)
(Skuld, Maybachstr. 7, 70839 Gerlingen, GERMANY)

DRILL KITTY - EP

"Blaster Caster" is a good punky pop tune. The rest is pretty cool too but the muddy sound quality hinders this one quite a bit. (PC)
(Sonic Blue, PO Box 811022, Cleveland, OH 44181-1022)

ENGLISH DOGS - "Bow to None" CD

Yep! A new ED record in this day and age. Looks like the lads have traded in their mohawks for long-haired "dude" doos but they still have names like 'Gizz', 'Pinch', and 'Wakey'. Best described as sorta lightweight, metalish oi-pop. You still get the gruff English vocals but included is an alarmingly high content of neo-metal guitar riffs/solos. Imagine the DOLL TOYS meets MOTORHEAD without the charm of both these bands and you might get an inkling. (HD)
(Impact Records, Rheinharserstr. 160, 47053, Duisburg, GERMANY)

ERASE TODAY - "The Velocity To Connect" LP

Mutating from a muddled and noisy guitar dominated punk a la THATCHER ON ACID to an updated, slowish MOB. Thoughtful and inspiring lyrics with detailed explanation and, most importantly, a plug for AK Press! A well executed political punk band with its heart in the right place. (SB)
(JSNTGM Records, c/o 64 Sedbergh Ave, Blackpool, Lancs, FY4 4DQ, ENGLAND)

EXPLODING WHITE MICE - "We Walk Alone" CD

More cool RAMONES/punk power pop stuff from these dudes. This disc has some great tunes such as "Just Plain Bad", and "Something Wrong". A great release from a great band. My cup-o-tea. (RL)
(Au Go Go Records, PO Box 542, Melbourne 3001 Vic, AUSTRALIA)

F.D.S. - LP

Well, this came out last year, but for whatever reason we're just catching up with them now. Some pretty serious stuff - raging hardcore coupled with intelligent lyrics - the vocals are actually in Spanish, but there's a translation for the linguistically handicapped like me. Impressive shit -it's unfortunate there's not the audience for this over here like there once was. (TM)
(Hellion Records, Rua 24 de Maio, 62-2 Andar Loja 308, CEP 01041, São Paulo, BRAZIL)

FEAST UPON CACTUS THORNS - "Beer Soaked" EP

This was recorded live, so as you might surmise, the sound quality on this one sucks. But if you can get past that you'll find very fast chuggin-train punk on the A side. Plus a vocalist with attitude and a guitar solo too. The B-side is totally different, an instrumental sorta like beach-dance-party music or something. (AI)
(Westworld, PO Box 43787, Tucson, AZ 85733)

FASTBACKS - "Wait It Out/The Jester"

I was watching the GO-GO's on Dave Letterman last night thinkin' "Geez, the FASTBACKS could write a better song than this in their sleep!" What luck that I arrive at MRR today to find a brand new one from one of my favorite bands ever. Unfortunately, this single will probably cost 5 or 6 bucks what with the full-color gatefold sleeve and it being an import and all. "Wait It Out" is a mid-tempo new-wave-ish MUFFS-ish tune that Kurt probably did write in his sleep. The B-side is a surprisingly typical catchy FASTBACKS song written by (ex-?)drummer Rusty. Send me a free copy? (PC)
(Munster Records, PO Box 18107, 28080 Madrid, SPAIN)

THE FELLS - "Walking & Wanting/E.S.P."

Why don't they take a page out of my book and live their life as if it were their last day ever?!!! Actually, Mike Lucas is telling me what to say right now because I have no words fer this single. I saw these fellows live just a few months ago and they were quite good, but this single doesn't reflect that. I think I am doomed in a world of let downs. Even I am not satisfied with my own efforts and these reviews are spinning off into nowhere. (SW)
(Westworld, PO Box 43787, Tucson, AZ 85733)

FITZ OF DEPRESSION - "Lie/Glad All Over"

The A side sounds just like MARGINAL MAN circa 1984. Sorry...*all* of these kinds of songs sound just like MARGINAL MAN to me. However, the B side is a great cover of the quasi-bubblegum toe-tapper with plenty of harmony and schmaltz. Sort of like KISS meets MINOR THREAT and goes over to TOMMY ROE's house. Try it out. (CH)
(K Records)

FLATHEAD - "Whisper" EP

The lead vocalist here snarls as well as any NY DOLL in these three mid-tempo punk/rockers. While the tunage is a little lacking, the 70's trash influence gives this a nice feel. (SS)
(Bag of Hammers, PO Box 928, Seattle, WA 98111)

FLEISCHLEGO - "Reiche Schweine" CD

Psychotic, chaotic words mixed with avant garde song structuring. Arty and weird. (MH)
(Flight 13, Schwartzwaldstr. 9, D-79312 Emmendingen, GERMANY)

FRAMPTON BROTHERS - "Hate You" CD

Decent punky rock-n-roll and pop in the YOUNG FRESH FELLOWS/TOO MUCH JOY vein. A tuneful bar band-ish disc. (RL)
(Bolt Remover, 1916 Jane St., Pittsburgh, PA 15203)

THE GRABBERS - "The Way I Am" 45

Old school US punk that reminds me of the HUMPERS. Basic sing-a-long PR that rocks pretty good. Borderline drunk punk for you boozing types. (RL)
(Dr. Dream Records, 841 W. Collins, Orange, CA 92667)

RECORD REVIEWS

GAG ORDER
FALSE FACES

GAG ORDER - "False Faces" EP
This project contains Noah (ex-CHRIST ON PARADE, now NEUROSIS, and hot shot record producer) and Wendy-O-Matic (of spoken word fame) among others, and musically hearkens back to early mid-80's UK and US peacepunk sounds, though the lyrics are much more on the personal side. Pretty powerful hardcore sound here. (TY)
(Judgementil, PO Box 40084, Berkeley, CA 94704)

GRAVEDIGGER 5 - "The Mirror Cracked" CD
Back ten years ago, San Diego was best known for bands like the TELL TALE HEARTS, THE CRAWDADDYS, MORLOCKS and these guys before the era of ROCKET, JEHU or EDDIE VEDDER. This CD repackages the original LP with 2 outtakes, 3 rehearsal cuts and 8 bitchin live songs recorded in SD from the audience. Have to say this stuff still rocks and despite a passing nod to bands like the WATCHBAND and their ilk, this stuff still makes me do the frug and the hully-gully. Garage in all its joy, balls, glory and innocence. Go girl crazy! (HD)
(Voxx, PO Box 7112, Burbank, CA 91510)

GRIMACE JR. - "Flood/Tidal Wave"
Side A is a pretty upbeat poppy song. A little too much so for my personal taste, but very catchy nonetheless. Side B is a slower long ballad which turns me off altogether. (CK)
(Smirk Records, PO Box 4902, Chapel Hill, NC 27515)

YOUTH GONE MAD
NIRVANA STOMP

LOS GUSANOS/YOUTH GONE MAD -split EP
This EP is shaped like a buzz saw which gets automatic punk points. YOUTH GONE MAD has a guitar that sounds like it's creeping around, with rhythmic female vocals full of harmonies. LOS GUSANOS has a metal-edge to it but with more personal vocals and no high pitched "Yeahhh Yeahhh Yeahhh"'s thrown in between mindless, endless guitar solos. It's darkish and heavy and pretty cool. (AI)
(Musical Tragedies, Muggenhoferstr. 39, 90429 Nürnberg, GERMANY)

HÄIRIKÖT
JÄRKI ÄKONNIITUS ep

HÄIRIKÖT - "Järkeäkonnitus" EP
Energetic, classic, Finnish pop-punk. Besides being totally catchy and totally excellent, it has one of the coolest sounding snare drums I've heard in a long time. I am now nearly certain that the Finnish language was created just for pop-punk. Worth seeking out. (KK)
(Erkko Salonen, Dorvoonkatu 14 A 24, 00510 Helsinki, FINLAND)

HEADCRAMP - "Mind-Blowing Beef-Fest..." CD
Tough thrash mixed with punk rock and a hint of rock and roll. Fast paced, straight forward music with crunchy guitars and punchy bass lines. (FA)
(Meathead, PO Box 29024, Thunder Bay, ON, P7B 6P9, CANADA)

HELEN LOVE - "Summer Pop" 10"
Bubblegum happy punk pop that sounds like a techno PRIMITIVES. Monotone tiny voiced gal singer singing sickly sweet love tunes. Almost TIGER TRAP-ish. Fun stuff. (RL)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

HARDSTANCE - "Is This the End" EP
The straight edge music laws shine through on these tunes, especially the slower ones, in the way the songs have that metal chugga-chugga thing going coupled with some very male-sounding vocals. The SE-ers'll probably love it, but "virile" still comes to my mind. (KG)
(Conversion Records, PO Box 5213, Huntington Beach, CA 92615)

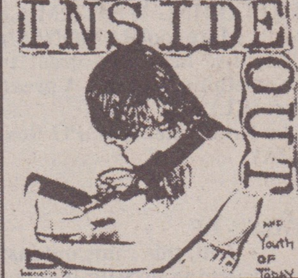
HOT ROD MILLIE
THE HENTCH MEN
ROCKING NEW SOUND

THE HENTCHMEN - "Hot Rod Millie" EP
Single from their great album with two non-LP B-siders; CHUCK BERRY's "Our Little Rendezvous" and LINK WRAY's "Rawhide." This is admittedly not a band for every MRR reviewer (for instance, those that require a Hessian slab o' bass in order to get their heads banging or who have an aversion to organ, even when employed in a decidedly rocking rather than psychedelic style), but I like this understated yet energetic garagey shit (which no one else seems to be doing currently) just fine. (DD)
(Norton Records, Box 646, Cooper Stn, New York, NY 10003)

DYLAN HICKS & 3 PESOS - "Time Capsule/Derivation Of The Eight"
"Time Capsule" has a great trashy feel, a power pop/garage number with goofy vocals that is fun to listen to. The B side is just plain weird pop, totally demented. (EC)
(Prospective, PO Box 6425, Minneapolis, MN 55406)

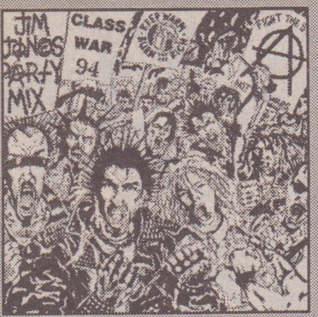
HI STANDARD - "I'm Walkin'" EP
This fucking rules! Certainly a major SNUFF influence going on, which I certainly have no problem with. Great catchy sing along choruses. Crazy time changes from mosh parts to mid tempo to hardcore to NAPALM DEATH speeds. All the while keeping great melodies and vocal harmonies. Awesome! (LH)
(Snuffy Smiles c/o H.G. Fact 401 Hongoh M 2.36.2 Yayoi-cho Nakano Ku, Tokyo 164, JAPAN)

IN YOUR FACE - "Collective Works" CD
Well, with the type of releases Lost & Found do, it's reasonable to think they'll resurrect a undeservedly ignored release once in a while. That's the case here—a NY band I ignored while they were around, but it's great shit: fast, melodic hardcore with tons of hooks. I'm surprised they weren't bigger than they were. Includes their "Grub" EP and 11 unreleased tracks. Impressive shit, the cover for their unreleased record is pretty funny as well. (TM)
(Lost And Found, Buntweg 1, 30900 Wedemark, GERMANY)



INSIDE OUT - EP
It's hard to describe a record of my old time favorite band in writing. INSIDE OUT, to me, was the best band to ever come out of the hardcore scene. They were one of the most influential bands, their music was way ahead of their time, and I think that if they never existed, hardcore would be a lot different. Even though the quality of this record leaves a lot to wish for, it's great to see a piece of vinyl with 5 unreleased songs that should've been recorded in the studio before they broke up. There's also "No Spiritual Surrender" recorded live in 1990, and as a bonus there's a song by YOUTH OF TODAY recorded in the "Disengage" sessions. I almost forgot to mention that the proceeds from this record will go to shelter for homeless women. (FA)
(no address)

RECORD REVIEWS



JIM JONES PARTY MIX - "Class War 94" EP

Well, odd how many bands have been named after this particular cult leader—with all kinds of new ones in the news and all. Well, punks haven't always been the most current. Bummer that this suffers from the production that it has, makes it almost inaudible on my stereo—I get trebly drums, and not much else. The music's good beneath it all—catchy hardcore with sincere (albeit naive) lyrics. Singing lines like 'smash the state' has to end sometime. (TM)
(Kyle Patterson, 233 7th St, Fond Du Lac, WI 54935)

KAOS - CD

A 19-song dose of raw studio and live stuff recorded between 1987-1989 by this Peruvian band. Straight-up street level politics doled out in Spanish (with translations provided) over manic thrashing that occasionally reaches the disjointed pitch of early Scandanavian bands. Kickin!! (KS)
(Illy Jocker Records c/o Jose Jimenez Armas, Apartado Postal 70-205, Ciudad Universitaria, CP 04510 Mexico DF, MEXICO)

KRUNCH - "We're Back... But We're Evil" CD

Another long play CD packed with 30 songs. Quirky riffs, big sound production. Fast strong upbeat, solid and tight. A definite nerd rock for twisted and sick players. Nothing to write home about. (SM)
(Mass Production, Box 377, S-851-06, Sundsuall, SWEDEN)

KURO - "Who The Helpless" EP

A 7" bootleg of their classic and rare 8" flexi from 1984. Oddly, there are two different boots with different covers actually appearing simultaneously this month from different points on the globe. High speed punk rock with wailing guitar solos and distorted caustic vocals, close in sound to their Japanese contemporaries GAUZE and G.I.S.M., marked with the unpredictability of the best of Japanese stuff. (KS)
(no address)

KURT URBAN KARLSSON - "Åke Tuggar Elstängsel" EP

Traditional punk rock from Sweden with a melodic, catchy, funny punk edge played at a fairly quick pace. The NEW KIDS ON THE BLOCK influence is subtle, but there. Recommended. (KK)
(Hohnie Recs, An der Kuhtränke 7, 31535 Neustadt, GERMANY)

THE LEFTOVERS - "A Few Days Difference" EP

Mediocre sloppy ska punk that left me cold. But then the song title "Yer A Bitch And U Gotta Mustache" probably put these guys in the hole to start with. (RL)
(Inbred Records, 2704 Hunt Club Ln, Orlando, FL 32826)

LEGITIME DEFONCE - CD

Slick 90's punk rock. If it weren't for the French lyrics, this could pass for a more metallic BAD RELIGION. Well, certainly Epitaph-esque, down to the major league production. (LH)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

LIFELESSS IMAGE - "Side Tracked" CD

Totally whallopin' five songs of post straight-edge rock-metal from SWEDEN, perhaps influenced by DOWNCAST or QUICKSAND. While the lyrics walk the typical 'bullshit was spread behind my back' line, there's some serious heavy and well crafted powerful tunes here. Coming from the mouth of someone who loathes this style, I expect fans of this sound would be left speechless. (KS)
(Wounded Records, PO Box 193, S-612 24 Finspang, SWEDEN)

LORD HUNT AND HIS MISSING FINKS
RODAN * B/W * THE CLUTCH

LORD HUNT & HIS MISSING FINKS - "Rodan/The Clutch"

Due to the fact that the current state of instrumental releases has caused my brain to fracture in at least four different places (the predominantly "surf" soundtrack to Tarentino's "Pulp Fiction" being the last blow to my already mentioned cranium), I was skeptical upon seeing my name attached to yet another fucking release. Luckily, though, I already have a liking for the FINKS, and this effort (A-side is Big Lizard Stomp-ish, B-side is "Trash" era DUANE EDDY-ish) is a hot addition to any collector's instrumental "library." Now get over it. (MJ)
(Screaming Apple, Dustemichstr. 14, 50939 Köln, GERMANY)

LYNYRD'S INNARDS/LARRY BRRRDS - split EP

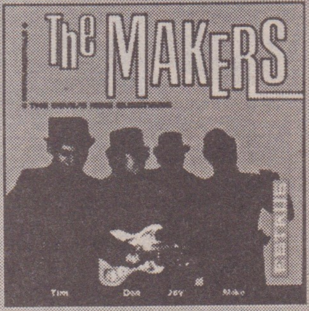
LYNYRD'S INNARDS turn in a catchy raw J-CHURCH sounding pop tune as well as a more DICKIES-ish punk diatribe. The flip gives you 4 short RANCID/OPERATION IVY/NOFX influenced ska-punk numbers by the LARRY BRRRDS. All together this single rocks. (MH)
(What Else Records, PO Box 3411, Dayton, OH 45401)

LYRES - "Don't Tell Me Lies" EP

'60s garage punk with Farfisa organ. Hey, you must know these Boston guys by now. Side A is an OK tune, poppy not too special. The 2 songs on the flip were recorded live, and the extra rawness adds a lot. (MC)
(That's Entertainment, PO Box 858, N-1501 Moss, NORWAY)

M.T.A. - "By The Bullet Or The Ballot" CD

A potent mixture of hardcore and metal that makes me think of a lot of the crossover stuff from the mid-eighties. Strongly political, uptempo stuff with heavy guitars and a powerful vocalist. Lots of samples keep it interesting and the flashback aspect keeps it fun. (NN)
(MIA Records, Morgan Samuel House, 11 Uxbridge St, London W8 7TQ, ENGLAND)



THE MAKERS - "The Devil's Nine Questions" 10"

Why would one of the hottest garage acts around today put out an all-instrumental disk!? Maybe a year ago, but now — c'mon. Actually, I'm surprised they could pull something like this off, as I remember them barely being to hold their shit together, let alone try their hand at full blown compositions. Not bad at all, but I personally hope they stick to the fisticuffs and leave the surf (or proto-surf, as it were) to the fifty-something year old geezers that were born doing-it. (MJ)
(Estrus)

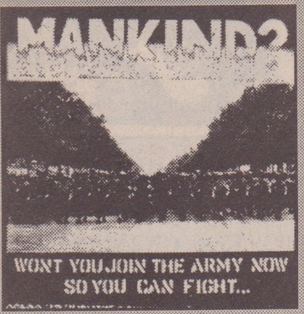
MAMA TICK - "Give Me Five Bucks" CD

Just in time for Halloween, a CD with lots of scary jack'o lanterns on the cover. Well at least in time for Christmas. Loud guitars and upsetting vocals, the kind that make me oh so happy. Much like that 7" they had out on Skingraft or anything on that label for that matter. (CK)
(Dubious Honor)

RECORD REVIEWS

MAN OR ASTROMAN? - "Your Weight On The Moon" 10"

First off, if you're even slightly interested in the surf/trash scene you know MAN OR ASTROMAN? are up there with the best of them. Almost wholly instrumental. Could have been on the abominable "Pulp Fiction" soundtrack. Full use of sampling on a slice of hottest pink vinyl. (SB)
(Estrus)


MANKIND?
WONT YOU JOIN THE ARMY NOW
SO YOU CAN FIGHT...

MANKIND? - "Won't You Join The Army Now...?" EP

MANKIND? are a Crass Records concept made in the USA. The themes are universal though; anti-TV, anti-military and sympathy for the homeless. I can especially relate to Stacey's disgust with women who become subservient housewife slaves upon getting married in their song "Deceitful Vows". These hardcore songs are fast and angry. (JH)
(PO Box 2183, Meriden, CT 06450)

MASSKONTROLL

MASSKONTROLL - "Recycle Or Die" flexi

Flexi's are a weird format, not exactly vinyl, and not exactly an Alf cereal box cardboard flexi. Two songs of pretty decent, and one silly piss take; the extent of which is a few seconds of chaos and someone saying in a poncey English accent "Kill Your T.V.". Punk. (LD)
(Consensus Reality, 1951 W. Burnside #1654, Portland, OR 97209)

MENTALLY UNSTABLE - "Punge Grunk" CD

Metallic wanna-bes with a tendency to inch excruciatingly close to operatic-metal vocal melodramatics, even if the singer never does a high shriek. Music is a mish-mash of every METALLICA-cum-PRIMUS riff known to man played in that ever so intense and so tight way. (HD)
(Wolverine Records, Benrather Schlossufur, 6340593, Dusselfdorf, GERMANY)

MISFITS - "Return Of The Fly" EP

I'm surprised people are still interested in The MISFITS at this point. They were great, but lo-fi boots rehashing the same material aren't too interesting. "Last Caress" is one of the six studio tracks, with the title track being the only one that was never an official release. There is also a semi-audible live track which might be The MISFITS, but I'm not sure. (MC)
(no address or label)

MOBILE MOB FREAKSHOW - "Horror Freakshow" CD

This is gonna throw everyone off, but I dig this. Imagine "Walk Among Us" era MISFITS-type stuff with the dude from SISTERS OF MERCY on vocals. The pacing is urgent with almost no space between songs and a score of rockin' numbers giving praise to zombies, cannibals, and every variety of freak. Energetic, fun-lovin', sing-along stuff in terrible packaging. (NN)
(Primitive Art c/o Staver, Stalgatan 40, 302 51 Halmstald, SWEDEN)

MOLLY McGUIRE - "Sisters Of..." CD

Heavy, melodic rock from the mid-west. This band must be crushing live, and it comes across on this recording. All the songs have good hooks with many parts that alternate between loud and soft, bringing to mind NIRVANA. (MM)
(Hit It Records, 232 E Ohio #300, Chicago, IL 60611)

MONSTER X - "Frustrated Existence" EP

Straightedge grind out of New York state which despite a pretty weak drum sound, kicks serious ass. The second side is the standout here, where the slower breaks heighten the crushing speed. The lyrics are without a doubt a step above the other straightedge stuff out of this state—much more realistic views on things like drug legalization, abortion rights, and birth control. Certainly a strong debut release!! (TM)
(Dysgusher, 2 Bloor Street West #100 Box 477, Toronto, ON, M4W 3EZ, CANADA)

MR. RIGHT & MR. WRONG - "One Down And Two To Go" CD

Fondly known as the Wright Brothers (NO MEANS NO, HANSON BROTHERS), this CD spans the years these two have put in recording music, from their early experimentation with raw 60's-ish rock n' roll to the heavy bass driven political material that has become NO MEANS NO's signature. (MH)
(Wrong Records, PO Box 3243 Vancouver, BC, V6B 3Y4, CANADA)

MUKILTEO FAIRIES/LAS MORDIDAS - split EP

The MUKILTEO FAIRIES offer up three hardcore numbers, the longest about 45 seconds. For the uninitiated, their style is much screaming and chaos. Not utterly amazing like their last EP "Closet Check", but with the same powerful queer punk lyrics. In "Pink Torpedoes Still Explode" Josh creatively chastises queers in the military. The LAS MORDIDAS number is really good, midtempo, dour, bass-heavy and rhythmic. Chris' voice is ideal, reminding me of LEATHERFACE. Apparently both bands are no longer. What a bloody shame. (JH)
(Honey Bear)

BAPTIST
CRACKER
MUSCLE BITCHES · VAMPIRE FRUIT

MUSCLE BITCHES/VAMPIRE FRUIT - split EP

This beef is tough, thick necked, sprocket gear rock. Great evangelist preacher vocals, then whiney girl vocals, with chorus back ups. MUSCLE BITCHES are cool as mountain goats' milk. VAMPIRE FRUIT are a big MOUNTAIN parody. Rocking slug fest, thrown down like any SABBATH fan could. About fucking time I got to rock, give me a slug of that whiskey, raise your fist and shout! KISS parodies rule. (SM)
(Baptist Cracker, #210-119 W. Pender St, Vancouver, BC, V6B 1S5, CANADA)

MY FOOLISH HALO - "Piaphabakrist" EP

This stuff has a lot of power in a really, noisy chaotic sort of way. But in this case I thought it would be a lot more right on it if it was tighter and more together. The clean vocals don't seem to fit the crazy music. But with this sort of intense energy they definitely show they could get something good going on. (AI)
(Harmless Records, 1437 W. Hood, Chicago, IL 60660)

NARSAAK - "Unter Wolfen" EP

Serious heavy-ass shit from Germany. Vocals really growl, guitars absolutely do not wank, and the songs sizzle. Words are in German, so my understanding is limited, but one song speaks of the horrors of the ruling class. Thumbs up. (KG)
(Dzini Lopin, Bixmarckstr. 65, D-64293 Darmstadt, GERMANY)

RECORD REVIEWS

NAYTIA/GRAUE ZELLEN - split LP

To avoid repeating a couple of things, both of these bands are fairly metal edge hardcore with depressing, negative lyrics. This isn't necessarily bad by any means however. NAYTIA have a melodic hardcore sound with speedmetal and grindcore breaks. They sing in Greek which gives the whole thing a really nice flavor. Most enjoyable while eating lukewarm refried beans sans the tortilla. GRAUE ZELLEN have a bit more diversified sound, moving from SAM BLACK CHURCH (or BAD BRAINS-ish guitar) to a more mid period NEUROSIS type thing... then going back into basic crossover hardcore style, all done in German. Not something I personally could listen to very often, but well done. (FR)

(Skuld Releases, Maybachstr. 7, 70839 Gerlingen, GERMANY)

NECROPSE - "Acrostichon To The Rack" EP

37 short but sweet tracks of dual vocaled noise/grind. You know what I'm talking about. They lack the enthusiasm and craziness of top-notch acts like BRB, DISCARGA VIOLENTA, and CRIPPLE BASTARDS so it's hard to really go apeshit over it, but I do honestly like the record. It'll definitely serve in a pinch for anyone craving noise. (NN)

(Rotthenness c/o Nelson Augusto Dos Santos, CP 1197, Ag. Central 01059-970, Sao Paulo, SP, BRAZIL)

OBNOXIOUS - "Puke Til Death" LP

Fuckin' fully raw oi punk rock from France. All vocals are shouted blister along at full speed, the drumming is consistently fast and strong—favorable comparisons to BLITZ could be made. This band has their punk chops down cold. For their first full length record, OBNOXIOUS come out complete in every punk aspect. All indications are that this would be an exceptional live outfit. Here's looking forward to more. (BR)

(Fight 45 Records, 21 Rue Du Maroquin, 67000 Strasbourg, FRANCE)

the Offspring
They were born to kill

OFFSPRING - "They Were Born to Kill" 45

Just what the world needs... to alternate takes of songs easily available on their first LP, where they sounded better anyway. Nothing more than a cynical attempt to cash-in on a big-name band. Spend your four bucks elsewhere. (JR)

(bootleg, no address)

OILER - "Missing Part One" CD

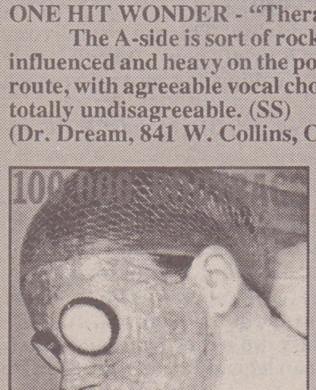
Jesus Christ, it's about time. After three different recordings, OILER finally captured their powerful live sound, swirling chaotic guitars, punk rock attack, metallic percussions. This band certainly set themselves apart. Excellent posthumous release. (LH)

(Sympathy)

ONE HIT WONDER - "Therapy Lounge/Brazil"

The A-side is sort of rockish with a punk edge, decidedly L.A.-influenced and heavy on the powerchords; the flip takes the slow pop route, with agreeable vocal choruses to spice up the proceedings. Not totally undisagreeable. (SS)

(Dr. Dream, 841 W. Collins, Orange, CA 92667)



100,000 BODYBAGS - "She's A Stereotype/C.A.T."

Melodic punk with driving drum beats. The vocals on "C.A.T." give a real Oi! feel. The whole thing's got a mid-'80s British sound. (PC)

(48 Cefn Fforest Ave, Cefn Fforest, Blackwood, Gwent, NP2 1JZ, UK)

OTTAWA/JIHAD - split LP

Picture driving in a car at nightmarishly top speed, running down and destroying whatever gets in your path, one right after the other. That's what I think about when I think of how to describe this split 12 inch. OTTAWA own side A with 14 songs of brutal hardcore that pick you up, pin you against the wall and beat the shit out of you with a spastic speed and chaotic structure that rivals HONEYWELL, and the lyrics and vocals are saturated in hatred and anger, reminiscent of RORSCHACH and BORN AGAINST. Flipping this over to side B, JIHAD spit out 8 songs of intense rhythmic hardcore with a dark and filthy edge, rife with contempt, that in parts remind me of BLACK FLAG, CARCASS and BORN AGAINST. Hands down, this record would be the perfect soundtrack for Armageddon, and as with all great records, this is to be played loud! (MA)

($6: Abiology Records, PO Box 96, Milford, MI 48381)

OUTSIDEINSIDE - "Six Point Six" LP

While not the worst rock-based garage punk I've heard, Lee Joseph's latest incarnation reminds me too much of late 60s overindulgence—wanking leads and wah-wah effects. At its best, it's kinda STOOGES-like, but because they don't have the manic power and attitude, they can't turn that psych/punk corner without sounding like FEVER TREE or some other nightmare I'd like not to remember. (TY)

(Hell Yeah, PO Box 1975, Burbank, CA 91507)

PINK LINCOLNS - "Suck And Bloat" CD

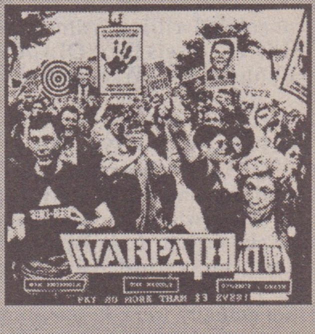
Tampa's oldest punk band is back with their third full length release. Same punchy punk, and same at times, really dum (sic) lyrics. Includes a few great songs, "Monsters", and "Three Chord Song" and a few losers like "Baby Machine". This would of course be better on vinyl. (LD)

(Stiff Pole Records, PO Box 20721, St. Pete, FL 33742)

PIPEFITTER - "New Punk" EP

Thank god there's more to Washington State than Grunge and Riot Girlz; at least there's PIPEFITTER. What's so great about them? This killer disc of 3 great tunes: Snappy, tuneful and quick, with great production and a truly "blistering" guitar sound. I especially dug the songs on the A side: "New Punk" and "Piss," with their hyper energy and genuine catchiness. The B-side, "Grip," is a longer and more complicated number that (dare I say it?) reminds me of mid period HUSKER DU. This rocks. (EY)

(Pipe-F, 314 1/2 N. Pine #5, E-burg, WA 98926)


WARPATH
PAY NO MORE THAN $3 EVER!

POPULATION CONTROL/WARPATH - split EP

Two crusty looking HC bands sporting scads of spikes and mohawked lead singers. Both bands feature simplistic, but 'heart in the right place' politico lyrics, and adequate HC. POPULATION CONTROL unfortunately suffer from shitty production. However, WARPATH's "Silence =Death" song is a standout with its sparse and stripped down sound. (LD)

(Warfear Collective, PO Box 405, Monroeville, PA 15146)

PRIVATE JESUS DETECTOR - "How Evil Can One Get?" EP

A lesson in brutality from a group of wannabe Swedes. Fuzzy and harsh punkcore with vocals made of pure gravel and enough power and abrasiveness to avoid being cliche. A totally ferocious attack! DISCARD and SHITLICKERS have nothing on these guys. (NN)

(Urban Alert, BP 21, 93 340 Le Raincy, FRANCE)

RECORD REVIEWS

PROCESS - "Regeneration" LP

This is way better than their previous LP, the music being a lot more catchier and rhythmic, I'll even dare to say that they remind me of JAWBREAKER but heavier and with some cool mosh parts. This is a great record that should do really good for these Southern California guys. (FA)

(Conversion, PO Box 5213, Huntington Beach, CA 92615)

PURE JOY - "Carnivore" - CD

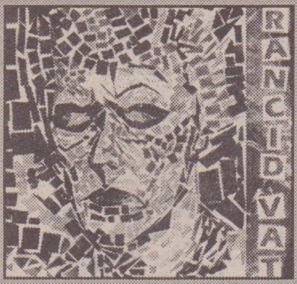
Good NW style pop rock, the kind Popllama is famous for. This band is like a quieter, slower, more intricate version of the FASTBACKS. Perhaps not coincidentally, Rusty Willoughby (who writes the songs, sings and plays guitar in PURE JOY) also plays drums in the FASTBACKS. (MM)

(Popllama Records, PO Box 95364, Seattle, WA 98145)

PUSSYCAT TRASH - "Non-Stop Hip Action" LP

I have a feeling the next evolution of that riot grrrl thing is upon us, fronted by PUSSYCAT TRASH. They've got the female vocals and the catchy one string guitar riffs, but they've also discovered chords and feedback. So watch out. With songs titles like "Punk Rock Xerox Connections", "I Need Science Fiction" and "Viva La Punka", I'm even more convinced. What shall we call it though Teen Trash? Pussycat Punk? Cool record though. (CK)

(Slampt, 10 Meldon Terrace, Heaton, Newcastle Upon Tyne, NE6 5XP, UK)



RANCID VAT- "Bowiecide" EP

I'm kind of at a loss for this one. I have a feeling that if I was in a different state of mind I would actually think this is pretty cool, but it's just not hitting me yet. A tribute to DAVID BOWIE right down to the cover art. Lots of emphasis on the vocals yet none of the songs are actually sung. The guitar mostly noodles around and once in a while you hear the other instruments. I suspect there was an illegal substance involved. (CK)

(Jettison c/o Siltbreese, PO Box 53297, Philadelphia, PA 19105)

RATTLE DOWN - "Tearjerker/Seth Says"

Promising debut from this Austin, Texas outfit. Darker, punkish stuff with a singer who's got that Pete Searcy-ish catch-his-voice thing from SQUIRREL BAIT down pat singing over some furiously convoluted riffing. Almost sounds like SQUIRREL BAIT meets FUGAZI meets the VOLCANO SUNS or something. (HD)

(Rupture, 3309 Werner Ave, Austin, TX 78722)

RAW POWER -"Wop Hour" CD

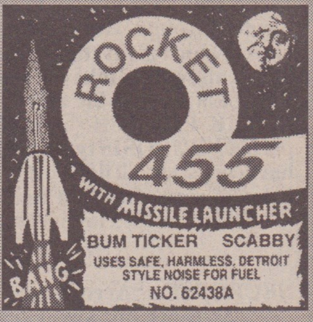
Without a doubt RAW POWER were one of the best hardcore bands to come out of Italy, before they went off into metal, and this CD shows what they were and what they became today. This features the classic four song EP originally released in 1985 along with four other songs recorded live between 1984 and 1994. The standouts are the 4 songs from the EP. Raw mid-tempo hardcore with guitar fills that actually work in parts and the vocals on "Fuck Authority" are classic. So get this, skip over the first 3 songs, and you'll be more than impressed. (MA)

(Westworld Records, PO Box 43787, Tucson, AZ 85733)

THE REFRESHMENTS - "Fresh!" CD

I kinda like this, but punk? I don't know, lotsa hooks. Corny vocals. Sorta that alternative rockin' pop thing. I would say somewhere between GREEN DAY and WEEZER. It's not bad. (LH)

(Poko Records OY, PO Box 483, Fin 33101, Tampere, FINLAND)



ROCKET 455 - "Bum Ticker/Scabby" EP

I just came back from the woods, Michigan garage rock and roll capital of the world. This is the rock of ages. Like a shitty ol' band covering "Gloria" for the 100th time. IGGY and ASHTON influence, but go figure, these boys are from Detroit. It doesn't get any better than Michigan rock and roll. (SM)

(dumb shits, no fucking address!)

ROCKING' BONES - "Psycho Mama" EP

You can tell these guys listened to a lot of NIRVANA. Many of the bass lines are similar to some of the better known NIRVANA tunes. They alter the style a little bit by adding a slight garage emphasis, but it's very slight. (MH)

(Man! Recordz 7, 9 Vizyenoy Str., P.C. 111 41 Athens, GREECE)

ROCKS - "Combat Zone" LP

This classic punk band from Australia—which set the stage for bands like the CELIBATE RIFLES, the HARD-ONS and the COSMIC PSYCHOS—turn in a full length album's worth of apparently new material. Recorded in 1990, they've still got that manic three chord guitar, snotty punk attitude, and short fast aural attacks. Nothing can compare with their early material but this holds up really well against it. (MH)

(Kangaroo Records c/o Henk Smit, Middenweg 13, 1098 AA Amsterdam, THE NETHERLANDS)

RUBBER SOLE - "Appetite For Mayhem" EP

Typical pop punk stuff. Performed well but nothing new. We'll see how it does on the Lujanometer. (PC)

($3 ppd: Robert Borte c/o Sneezeguard, 309 Annapolis St., Annapolis, MD 21401)

RUDIMENTARY PENI - "The EP's Of R.P." CD

R. PENI were an amazing English political thrash band who were excellent musicians that wrote good songs with intelligent lyrics. This CD collects both of their classic EPs on one disc. While the sound quality is improved, you may want to find the original records to get Nick Blinko's artwork cuz it's mangled in this small format. (MM)

(Outer Himalayan Records, Box 59, London, N22 1AR, ENGLAND)

SAFARI HAMBURGUERS - "Good Time" LP

This Brazilian trio plays melodic straight forward power rock hardcore with a "catchy" blend of up-beat punkiness. The music reminds me of THE OFFSPRING, FIFTEEN, and late DAG NASTY, only with a more raw down-to-earth quality. This isn't totally my thing musically but much of this record is pretty powerful and is only made more so by its intelligent lyrics, calling for mutual respect, responsibility, and community. (MK)

(Cogumelo Records, Av. Augusto de Lima, 399 BH, MG, CEP 30.190-000, BRAZIL)

SAWNEY BEAN - "It's Klobberin' Time/I Need Love"

A-side is an instro in an unspectacular surfish vein with a cute intro and the Hobbit-y sort of guitar fills that one unfortunately expects from something recorded at a studio called Merlin. B-side is a poppy number with more of the same guitar stylings. A more interesting historical aside; Johnny Marr did a thorough (and heartbreaking) debunking of the Sawney Bean legend in "Murder Can Be Fun." (DD)

(Buy or Die Records, 174 Main St., Hackettstown, NJ 07840)

RECORD REVIEWS

SAMHAIN
LAST GASP
LIVE AND DEMOS 85-86

SAMHAIN - "Last Gasp, Live And Demos 85-86" EP

In the early 80's, I was a card-carrying MISFITS Fiend Club member. I was never, however, into Glenn's successive incarnations, SAMHAIN and DANZIG, and this EP reminds me why. SAMHAIN is so slow it drags. At a slow tempo, the spooky songwriting seems almost serious and therefore pretty stupid. I am not into worshiping anyone, including Satan. The 2 live numbers and 2 studio numbers on this bootleg have adequate fidelity for the Glenn-o-philes likely to purchase this record. The sleeve apparently has the band members' full names (is "Glen Zalone" his real name?) Long live the MISFITS. (JH)
(no address)

Schlong's
POOP LOOPS

SCHLONG - "Poop Loops" EP

For the poor unfortunate (depending on one's perspective) souls who have not been privy to SCHLONG's music, they're an efficient mix of high octane jazz and a detergent additive of country and rock proving to give added performance on one's turntable. This package provides a good taste of the wonderful stuff. And, what bang for the buck too as I swear they squeezed 7 minutes of jive onto each side, it's unbelievable, really. And not bad in comparison to their other stuff although it's not as rocking and energetic as their "Waxy Yellow Buildup" LP. And, as a special bonus, they provide sheet music to all tracks so one can play along at one's own home. (FR)
(Too Many Records, PO Box 1222, Spokane, WA 99210)

SCREECHING WEASEL
SUZANNE IS GETTING MARRIED
B/W WAITING FOR SUSIE

SCREECHING WEASEL - "Suzanne Is Getting Married/Waiting For Susie"

Maybe it's the production, but both sides of this 45 sound the same to me, as do the songs on Mr Weasel's new LP... or maybe I had too much to drink at the wedding. Actually, I hate the institution myself (see my column) and studiously avoid both weddings and funerals. And what's with all these songs about MRR shitworkers these days? Seriously though, it is a catchy tune with funny lyrics, reminds me of Mr T's "Gilman Street" song. And hey, you can peel off the front cover (like the BEATLES' 'Butcher cover') and see the original which Ben nixed cuz the little figurines weren't in color and then made the Lookout kids hand-glue 1000's of replacement covers until even newer ones are made. And the B side does sound the same! (TY)
(Lookout)

SCREECHING WEASEL - "How To Make Enemies And Irritate People" LP

The last time I heard S.W. was "My Brain Hurts" LP, which I really liked, but I thought was too "poppy". They also put out so much stuff I got confused. Well, this LP, their latest (and I guess last), is in my own words: "thee shit!" Which means I think it's great! If you didn't already know SCREECHING WEASEL were the kings of pop punk, ya know raging, driving, harmony laden PUNK ROCK that'll knock your socks off! Some of the best tunes are "Time Bomb", "99", and the great cover of "Johnny Are You Queer". I loved this LP, but S.W. have been around so long the people who love 'em will love this LP and the people that hate them will still hate 'em no matter what I say. (EY)
(Lookout!)

SECOND STORY WINDOW - LP

The new record from this San Diego trio picks up where their EP left off, expanding for a more complex and developed sound. Melodic power with a bit of an unpredictable song structure keeps this record moving without losing the listener. This translates into less of a straight forward 4/4 timing and more of a layering of guitar and base melody off of offbeat drum grooves. The production is very clean and compliments this style of music well. The vocals seem to have more of a ranted, stumbling quality. Lyrically, it's self-reflective and a little cryptic, but fortunately it comes off more vulnerable and sincere than condescending. (MK)
(Gravity Records, PO Box 81332, San Diego, CA 92138)

SECTION 5 - "Hammer On The Nails/Good Old Days"

This is a heavy English punk band with working class spirit and a touch of oi. "Hammer.." is a catchy 2 chord anti-government song with too much lead guitar wanking going on. Hey guys, you don't need that shit, it's a good song. "The Good Old Days" is faster, more in the vein of COCKSPARRER. Worth tracking down. (MM)
(Hammer Records, no address)

SHLONK - "Brute" EP

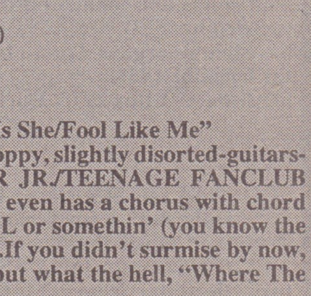
From exotic Canada hail this drunk, smelly, midtempo shitcore punk band. Two bassists make for a good low-end punch and zest fed overtop of yummy off-key vocals and guitar. Everybody in the band must sing at one point or another, and in general the dirty, tough sound is kinda dumb. Not a bad dumb, but dumb nonetheless. I'm pretty sure they meant it that way. Nice fluorescent offset press foldout cover too. (FR)
(Al Warnock, 4340 St. Urbain, Montreal, PQ, H2W 1V5, CANADA)

SHOEGAZER - "Open Your Window/Windblower"

SoCal style melodic punk rock. I was going to say this sounds like BAD RELIGION even before I noticed it was recorded at their studio. Both songs seem to have getting over depression as a major themes. The B side goes on a little too long, otherwise this is a excellent single. (MM)
(11461 Elizabeth, Norwalk, CA 90650)

SHUFFLEPUCK - "Where The Hell Is She/Fool Like Me"

Pretty straight-ahead melodic poppy, slightly disorted-guitars-poop. Very much in the DINOSAUR JR./TEENAGE FANCLUB mode, especially for "Where..." which even has a chorus with chord progression straight outta 38 SPECIAL or somethin' (you know the "da dada dum" power chord passage).If you didn't surmise by now, I find this a little on the generic side, but what the hell, "Where The Hell..." is quite hummable. (HD)
(Catapult, PO Box 3294, Santa Monica, CA 90028)



SIBLING RIVALRY - "In a Family Way" EP

A concept record that probably sounded a lot better when it was in the planning stages - Joey Ramone and his younger brother Mickey run though three pretty bland rockers, all of which are devoid of any RAMONES edge or catchiness. I'd recommend it for RAMONES completists only, unfortunately. (JR)
(Alternative Tentacles)

RECORD REVIEWS

SIR BALD DIDDLEY
& HIS RIGHT HONOURABLE BIG WIGS
BEACH PARTY !!

SIR BALD DIDDLEY & HIS RIGHT HONORABLE BIG WIGS - "Beach Party!!" EP

Fun! Rock 'n' roll surf that's not boring. 3 instrumentals and one "Louie Louie/La Bamba/Twist and Shout" ripoff. "Batman (Eats a Lot!)" is a crack up. I guess I'm a sucker for English accents, especially when they say stuff like "I fancy a toasted sammawich!" (PC)

(Bedrock Records, c/o Flat One, 347 Queenstown Road, London SW8 4LH, ENGLAND)

SLOUCH - "Pak My Beek!" CD

The worst thing to happen to a reviewer is to get something that is neither exceptional bad nor exceptional good. The problem is that the music doesn't move you, but the band happen to be decent musicians. So gee, it's not their fault that they don't move you, maybe it's just not your kind of music - they shouldn't suffer for it, should they? A blend of vaguely melodic hardcore, not really on the tuneful side; or if it is, certainly not memorable tunes. Song after song melt together as one, undistinguishable from the last. On the other hand, compare it to most untalented shit that somehow manages to make its way onto vinyl and ya can't really complain. (SB)

(Lethal Records, PO Box 14868, Long Beach, CA 90803-1414)

SNATCH - "Cornbread And Alister Meowly" CD

Ahhh, I am at once utterly bored. It's not their fault, they just happen to play ploddingly slow, deep vocaled music that it reminiscent of TRIAL and other early political punk type stuff. I try, I listen to the WHOLE thing, it's just not my thing. It is talented and all that, just don't listen to it if you're trying to stay awake. (SB)

(WorryBird Records, PO Box 96486, Atlanta, GA 30347)

SOCKEYE - "Retards Hiss Past My Window" LP

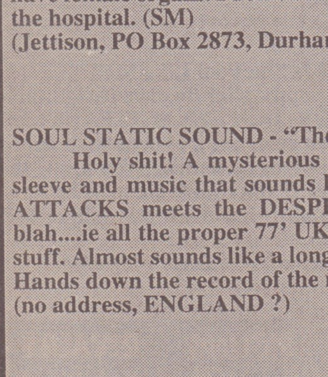
As I bleed perversely, I realize I am a pervert, cause I like weird sick fucks like SOCKEYE. Total shit eatin' dogma punx. Loaded with songs and loaded on drugs as if CAROLINER were to play speeded up TED NUGENT covers. Weird beliefs as if men were to have female organs. I don't believe these guys can read or even leave the hospital. (SM)

(Jettison, PO Box 2873, Durham, NC 27715)

SOUL STATIC SOUND - "The Element of Crime" EP

Holy shit! A mysterious looking record with a DIY paste-on sleeve and music that sounds like the early FALL meets the ART ATTACKS meets the DESPERATE BICYCLES, WIRE, blah, blah....ie all the proper 77' UK type snottiness/art damage/attitude stuff. Almost sounds like a long lost track from the "Streets" comp. Hands down the record of the month! (HD)

(no address, ENGLAND ?)



SPIDER BABIES - "Hey Baby/Spider Baby"

"Hey Baby" is one of those great one-minute instant classic songs, very fast-paced punk rock with the best punk vocals I've heard in a while, like the NY DOLLS spinning at 78 RPM. The flipside is what a B side is meant to be, not as great as the A side. I liked this and I'm looking forward to see them live. (EC)

(Rat City Records, 221 SW 153 St. #230, Seattle, WA 98160)

SPLATTER - "From Hell to Eternity" CD

Rather generic country-esque rock and roll from this trio of Michigan boys. Sort of a more commercial version of '68 COMEBACK. Songs about cars, drinking and women. Then suddenly right in the middle is this fast paced metallic hardcore song with screeching vocals about Smurfs (yeah those little blue things) which actually makes it worthwhile to have listened to. (CK)

(Sector 2 Records)

SQUEALER - "Pissed On" EP

This is sorta like living room punk with that raw, acoustic, we-practice-at-home feel to it. Growled, whiny vocals that remind me of SOCIAL DISTORTION (but not the music at all). The lyrics confuse the hell outta me but whatever. (AI)

(no address)

STAND CLEAR - "The Face Of Pain" CD

From NYC (I think), here is STAND CLEAR, Mid to fast tempo hardcore with that NYHC style that tough, macho bands play, I think it's pretty good, but way too generic. I could mention some of their lyrics but that would be a waste of paper 'cuz they are just ridiculous. (FA)

(New Life, PO Box 700 320, D-44883 Bochum, GERMANY)

STAND OFF
OVER ALL

STAND OFF - "Over All" EP

Fast, angry hardcore with moshy slow parts and vocals that sound like the vocals from STRUGGLE. Do not confuse this band with the other STAND OFF from England. The English one is a lot better in every way. (FA)

(Distraught, 1707 A Eric Ave., Sheboygan, WI 53081)

SteaDFASt
whine

STEADFAST - "Whine" EP

Driving, powerful, catchy melodic punk from Australia that packs a solid punch. Four songs that are lyrically on a personal one-to-one level with music that is reminiscent of early BAD RELIGION, PEGBOY and BIG BOYS. Only 750 copies have been pressed, so don't delay, do it today!! (MA)

(Spiral Objective, PO Box 126, Oaklands Pk, SA 5046, AUSTRALIA)

STEP AHEAD - CD

18 tracks of proficient speedy metal-laced hardcore covering the punk rock basics with songs like "Too Drunk," "Fight In The Pit" and "Beat A Cop." While it's got tight musicianship, lots of good energy, attitude and very few tracks timing over two minutes (!), there's not enough hooks to things to make this memorable out of the flood of hundreds of proficient speedy metal-laced hardcore songs produced from the past ten years. At best, file near early CRYPTIC SLAUGHTER and DRESDEN 45. (KS)

(Lethal Records, PO Box 14868, Long Beach, CA 90803-1414)

STONED-AGE - "Five Heads-No Brain" CD

Pretty classic sounding European punk-hardcore. Straight forward and aggressive, throwing in a cover from the VIBRATORS and one from the MISFITS. (MH)

(X-age Records, Birkebergstr. 79, 51379 Leverkusen, GERMANY)

RECORD REVIEWS

T.S.O.L. - "Thoughts Of Yesterday 1980 - 1982" CD

This is a compilation of T.S.O.L.'s first 12" EP and the "Weathered Statues" EP with 2 added cuts from a 1980 demo. Their first 12" is the good one which is classic SoCal. punk rock with naive political lyrics. It's almost as painful to think how they were the first punk band I can remember selling out their values in every way, shape and form as it is to listen to the "Weathered Statues" tracks. (MM)
(Musical Tragedies, Müggenhoferstr. 39, 90429 Nürenberg, GERMANY)

Car-Crazy!...Speed-Crazy!...Japaneze!!
TEENGENERATE!

TEENGENERATE - "Car-Crazy!...Speed-Crazy!...Japaneze!!" EP

Surely everybody knows these guys are one of the greatest bands in existence. If you don't, allow me to state to you, forthwith, that these guys are one of the greatest bands in existence. This disc, although pretty fucking good, is not quite up to TEENGENERATE par (which has, up until now, been a Sam Snead-worthy hole in one every time). Of the four songs, three seem to have guest vocalists (or maybe it's just a byproduct of the slightly cleaned-up recording style here which has also taken some of the edge off the customary frenzied wall of guitar assault of these fine lads) who are decent, but not great. On the other hand, it is nice to hear a version of "What A Girl Can't Do" that really does justice to the number (even the HANGMEN OF whatchamacallit COUNTY's original left a lot of unrealized potential, as my est friends would put it) and the record on the whole only suffers from comparison to their long-standing run of absolutely outstanding winners. (DD)
(Lucky Records, PO Box 4636, Seattle, WA 98104)

TEENGENERATE
SHE'S A DUMB
JUST HEAD

TEENGENERATE/SCREAMING BLOODY MARYS - split EP

What a deal! Two trash punk bands on one record! First (and foremost) we have the world's best punk band, TEENGENERATE. How, you ask, are these fellows able to put out so many great records in succession? No one knows. Amazing! The flip features S.F. Bay Area stalwarts SCREAMING BLOODY MARYS playing their asses off in the finest DWARVES/SUPERSUCKERS fashion. When the alcohol is flowin' and the testosterone is pumpin', these blokes can deliver some dirty punk shit, sure enough. Be advised, this record will not be welcome in the all-women, every day, all volunteer record store. (BR)
(Wallbies Records, 5-14-503 Hinode Urayasu-shi, Bhiba 279, JAPAN)

TELL-TALE HEARTS - "Anthology 1983-1986" CD

This band was one of the pivotal bands during the 60's garage punk resurgence of the early-mid eighties. Collected here are previously unreleased tracks from early demos, several live shows, and cuts from their few recorded works. Fuzzed-out guitar, heavy farfissa organ and the STANDELLS' style sneered vocal all add up to a band that was (is? they did a show again recently) truly great at recreating the garage sound. (MH)
(Voxx/Bomp Records)

THATCHER ON ACID - "Pressing" LP

I'm not sure if this is like a greatest hits or a rarities record. Various tracks from several records including a track from their live album "Garlic". Actually, a lot of this sounds like either remixes or different versions. Either way, some of their best songs are represented displaying their great mixture of catchy post-punk tunes and astute anarcho-politicking. (LH)
(Desperate Attempt, 1320 South Third St., Louisville, KY 40208)

ten days late
Go with the flow.

TEN DAYS LATE - "Go With The Flow/Death Reggae"

All-girl punk rock from Canada. The A-side is pretty straight forward in the CREAMERS vein. The flip is a little weirder sounding. Decent. (RL)
(Klark Records, Box 162, 916 W. Broadway, Vancouver, BC, V5Z 1K7, CANADA)

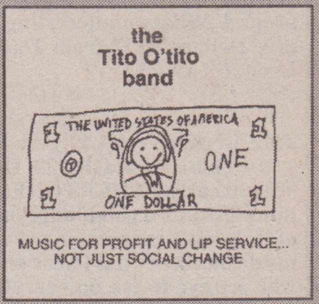
TERROR TRAIN
Creatures

TERRORTRAIN - "Creatures" EP

A strong meld of rockabilly and punk rock and roll out of Los Angeles, with stand-up bass, SoCal punk-style back-up vocals and a heckuva a hollerer who really builds the swamp/creep country flair. The three songs (including a cover of "Brand New Cadillac") drag a little too long, and the guitar solos could easily be excised, but this is a solid outing. (KS)
(Dr, Dream Records, Los Angeles)

TINA AGE 13 - "Pop Songs For Our Friends" EP

I don't know how to describe this. Starts off with a TIMCO-like pop tune. Gets faster and faster and busts into a noise jam. Merges into a weird San Diego style jam thing. Second side does the same thing. At times this record strains towards HUSKER DU. Hindered somewhat by sketchy recording quality. Great cover art. (LH)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)


the
Tito O'tito
band
THE UNITED STATES OF AMERICA
ONE
ONE DOLLAR
MUSIC FOR PROFIT AND LIP SERVICE...
NOT JUST SOCIAL CHANGE

TITO O'TITO BAND - "Music for Profit" EP

Another ugly record cover for you to feast your eyes upon. The one-sided 7" inside has a really odd, distant sound to it, like it was recorded on an answering machine, maybe. The TITO O'TITO BAND play quirky HC with lots of unexpected tempo changes, and the singer sounds a lot like Satz of the LEWD, which is enough to win me over. (JR)
(Dieselhead, 9349 Greenwell St., Bellflower, CA 90706)

TRASH TRAIN - "We Played Twister/Leavin Town"

A-side's all right until the guitar "solo" (check out next month's Guitar Player International for the tablature transcription). B-side's an all right rocker until the singer turns into BABES IN TOYLAND (or a similar alternative "punk" outfit, *like I know anything about that anyway.*) Surprise, surprise, I'm left flat again. (MJ)
(Snake Pit Records, PO Box 1165, Stanwood, WA 98292)

TRASHWOMEN - "Live At Tom Guido's Purple Onion and Other Swinging Places" LP

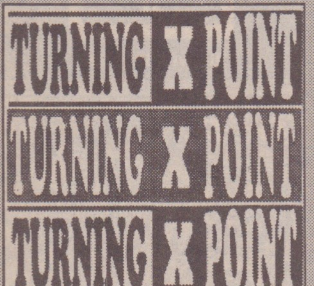
There's no way you're ever going to capture all of the lo-fi majesty of a TRASHWOMEN show on vinyl, but this comes close. It's all here, from the twangy VENTURES riffs right down to the frantic screams from the band and audience alike. About half of these tracks are drawn from their first LP, the other are assorted live favorites and odds and ends - the sound quality ranges from almost clear to budget basement, but what do you care? Great LP from a band who truly are "Queens of All they Survey". (JR)
(Lazy Lizard, 535 Stevenson St., SF, CA 94103)

RECORD REVIEWS

TRIGGERMAN - "Sinker" EP

Does anyone know who POP DEFECT are? They're this very cool, highly underrated L.A. band that TRIGGERMAN sounds similar to. So... TRIGGERMAN has that slightly eclectic pop-melody-noise-punk quality that makes them hard to describe, but definitely has enough knack to keep you a-listening. Two good songs. (KG)

(Ringside Records c/o Joe, 16685 Glass Mountain, Fountain Valley, CA 92708)



TURNING POINT - EP

A TURNING POINT bootleg!!! This is fucking amazing, TURNING POINT at its best. I'm not sure, but I think this is their demo on vinyl, 8 songs of pure power with a pretty good sound quality that made TURNING POINT one of the best bands of their time. It's cool to hear some of their great classics again, like "Turning Point", "Face Up", "Behind My Back", etc. This is a piece of history that shouldn't be missed. (FA)

(no address)

UNIVERSAL VAGRANTS/THE NASTY WEREWOLVES -split EP

To start with, this single has a sticker on it that says "WARNING: A side and B side are inverted." Does this mean that the label doesn't match what the sleeve says? Or that the label doesn't match which actual side of the record is playing? This is essential because one band is great and the other sucks shit. What I *think* is the UNIVERSAL VAGRANTS side is a real nice 60's style organ-driven slop-fest, while the purported NASTY WEREWOLVES side is a fucking stupid heavy-metal sounding guitar jackoff with pseudo-ruffian vocal stylings in what I think is French that falls flat on its face and doesn't get up. But there's the rub: it just might be the other way around. What an interesting concept: "Gamble Rock." (CH)

(Six Dollars PPD from DangerHouse, 3 Rue Thimonnier, 69001 Lyon, FRANCE)

THE UNKNOWN - "Never Be The Same/Find It"

This is what GREEN DAY should sound like. Actually, there's hints of early UNDERTONES here, I think...... Pretty rockin'. I don't think I'm still a good judge on music anymore....there's just so much of it. I don't even value my own opinions anymore. But something inside me likes what I hear on this single. Recommendable fer people who see eye to eye on everything I do and say, and also enjoys the sounds of good upbeat......pop music. (SW)

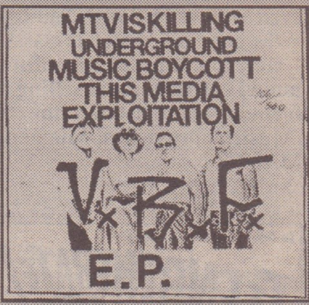
(Jiffi Pop, 4080 Woodside Dr., N. Royalton, OH 44133)

The UNTaMeD YOUTH
"DOIN' ME IN"
"MAKE YOU MINE"
"PABST BLUE RIBBON"
(first version)
TEEN-RAGE TR 011

THE UNTAMED YOUTH - "Doin' Me In" EP

These songs were recorded in the Summer of 1987 when the U.Y. were first a band, and have just been released posthumously (which means they broke up, you dumbbell). Two great covers and the first incarnation of their now-legendary "Pabst Blue Ribbon" song in which the said beer was sprayed around the stage during live performances. If Tom Guido of The Purple Onion is never remembered for anything else (which of course could never, ever happen), he will at least go down in history for not letting them play this song at their *last show ever*, to the disbelief and near-riotous disapproval of the thirsty audience. Steve Mace ("God of Men", "Mr. Bass") is now married and moved back to Missouri and we all wish him the best. Buy this record for the three wonderful songs, and get the historical value thrown in for free. (CH)

(Teen-Rage Records, PO Box 304, Hollywood CA 90078)


MTV IS KILLING UNDERGROUND MUSIC BOYCOTT THIS MEDIA EXPLOITATION
V.B.F.
E.P.

V.B.F. - "MTV Is Killing Underground Music" EP

This Texas quartet employs a regular cornucopia of punk tricks. The eclectic sound has fast punk, growling vocals, some artistic parts, the smattering of high-pitched sounds, and... gasp!... horns. The lyrics are included. "Punk's Not A Fashion" has a commonly shared sentiment. The sound on this particular recording is especially bad. Overall, not essential listening. (BR)

(Yucky Bus Wreckidz c/o Mike, 1478 Greg Powers, El Paso, TX 79936)

VERTEBRAE - "I Can't/Holding"

Powerful music that's real driven and rocking. I want to say they'd sound good opening up for ALICE DONUT; I don't know why. They're not exactly punk, not exactly rock... (KG)

(Hippy Knight Records, PO Box 1281, Windsor 3181, AUSTRALIA)

THE WAILERS - "Rosalie/American Bandstand Interview"

Previously unreleased version of heavily LITTLE RICHARD-influenced number by Northwest legends the WAILERS, differing from the version on the (available in reissue) "Live at the Castle" LP version most notably in its lack of organ (note HENTCHMEN review this issue). Serious collectors of the Northwest scene will want to seek this out, but it would be a better value for non-collectors if it had some more songs (even if less rare) instead of the interview on the B-side. (DD)

(no address)

WALKER - "Fair" EP

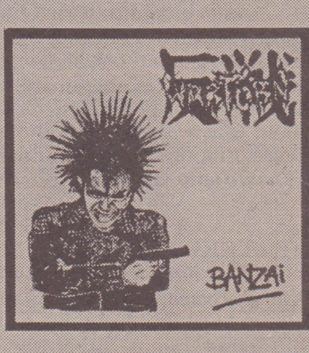
Great amateur-ish pop punk in the J-CHURCH vein. Four tunes with emo pop overtones and a few harmonies tossed in. A keeper. (RL)

(Harmless Records, 1437 W. Hood, Chicago, IL 60660)

WARCOLLAPSE - "Indoctri-nation" EP

Steamrolling Swedish crust punk. While they managed to avoid the "Dis" prefix in naming their band, they haven't shaken other influences: stark graphics, basic drumming, thundering bass, and repetitive guitar riffs. While it's well done, the sheer overabundance of records along these lines in the past couple of years has totally overwhelmed my attention span. (TM)

(Tribal War Asia, PO Box 20012, Tompkins Square Stn, New York, NY 10009)



WARTORN - "Banzai" EP

They're back and faster than I remembered. While they're definitely still influenced by Japanese thrash, this sounds more like the US hyper-fast variety. A dozen blazing pieces of hardcore madness with lots of cool twists and turns. Now if only they could come up with their own graphics. (NN)

(Crust Records, PO Box 8511, Warwick, RI 02888)

RECORD REVIEWS

WAR ZONE - "Open Your Eyes! Don't Forget The Struggle Don't Forget The Streets" CD

Just what you need, a double dose of the infamous patriotic skinhead NYHC outfit, WAR ZONE!! Two albums worth of music on one disc, the first half is the "Don't Forget The Struggle..." LP that was originally released on Fist Records, along with the "Open Your Eyes" LP. No doubt there are aspects about this band I don't care for, but they did write some catchy mid-tempo hardcore with a campy edge that was fun to sing along to. Lyrically, they're about unity, dancing hard, anti-racism, refuting the devil, and more. Like I said, there's good and bad points about these guys, but they're fun as hell to listen to, and I'm sure we've all found ourselves singing their songs on more than a few occasions. (MA)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

WESTON - "A Real Life Story Of Teenage Rebellion" LP

Awesome pop punk in the FIGGS/MIECES vein. These guys follow some great singles with a great full length. Mega-tuneful tunes thru and thru. (RL)

(Gern Blandsten, 305 Haywood Drive, Paramus, NJ 07652)

WHERE'S THE POPE - CD

Well, another CD that's nothing more than the musical equivalent of popcorn. There's nothing bad about it, but with the sheer volume of records coming out nowadays, there's no reason to settle for lite meals. Hardcore played without the gusto or hate that would make it memorable. At least it's short—6 songs in 19 minutes. (TM)

(PO Box 557, Brighton, 5048 SA, AUSTRALIA)

WITCHES - "3.4.1" CD

Death thrash with cool, raspy, female vocals and a different approach to the genre. They shred at top speed but they're too talented for my purposes. Six minute songs with lots of solos and complex guitar work. True metalheads will love this stuff but I just got sorta bored. (NN)

(Witches Production, 65 Rue Jaques Prevert, 95320 Saint Leu La Foret, FRANCE)

WITHIN - "We Are Not Ourselves" EP

Oh so lo-fi. Definitely recorded at the rehearsal space on someone's lecture recorder. So lo-fi that you mostly only hear the drums. But every once in a while something sneaks out of the drum beat that catches my interest and really pisses me off. Try as I may I just couldn't hear enough of the rest of the music. My friend gave me some advice the other day "This is not drum dominant music, it's drum sub-dominant." So I pass it on to WITHIN. (CK)

(Sunshine, PO Box 436, Stuyvesant Stn, New York, NY 10009)

WIZO - "Uuaarrgh!" CD

Couldn't ever really get a handle on what was going on with this one. While at times this was pretty rocking punk, every few songs were a atrocious mellow "ballad". It definitely made it a chore to listen to. Seems like with 25 songs in 63 minutes they could have edited out a lot and ended up with something at least listenable. Another for the trash heap. (TM)

(Hulk Rackorz, Eichendorffstr. 1, 93051 Regensburg, GERMANY)

X-VISION - "Secret Adventures In Cellars & Laundries" CD

Reminds me of a bad day hunting, sitting in the woods cold, wet, hungry and pissed off. Looking for something to sink my teeth into, but never rears its pathetic head. Boring, straight, up beat pop punks. No edge, no anger, no real message, just personal apathy towards life. (SM)

(Age X Records, Postfach 250-238, D-51324 Leverkusen, GERMANY)

V/A - "Decade of Disaster" CD

Remember the "Budget Ranch" box set; how about "Barricaded Suspects"? Yep, this is a collection of 26 tunes spanning the last ten years of Toxic Shockdom. Classic stuff like the ZERO BOYS, TH'INBRED (my faves), PEACE CORPSE, and RED TIDE—all things essential for a well rounded record collection. There's also later period stuff, all of which with the exception of TREEPEOPLE pales in comparison. Half good half mediocre. And remember, "Unity *is* Fascism." (LD)

(West World, PO Box 43787, Tucson, AZ 85753)

V/A - "Dumpsterland" EP

First of all, this comes with a cool zine called "Dumpsterland", which is full of tons o' poop to read. Five all very good Illinois bands: SMALL UNFRIENDLY RODENTS (gawd I love that name), THE MUSHUGANAS, THE REJECTED, NO EMPATHY, and OBLIVION. Runs the gamut from spazz punk to that melody stuff. Punk as fuk. (LD)

(Johann's Face, PO Box 479-164, Chicago, IL 60647)

V/A - Flavor Of The South" CD

Yeeehaaaww, four South Carolina bands: STRETCH ARMSTRONG- trés posi-core; GROUND - great chunky sounding punk; MINUS ONE - melody core; and INHUMANITY - slow art damage. On U.R.P's famous "smoke colored" vinyl, this is worth looking into. (LD)

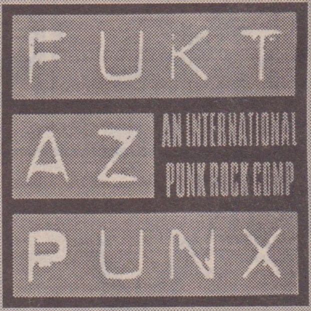
(Insurgent Sounds, PO Box 8826, Columbia, SC 29202)

FLAVOR OF THE SOUTH
A SOUTH CAROLINA COMPILATION

V/A - "Fukt Az Punx" EP

Four international politico bands: DISASSOCIATE - garble core; RECTIFY - crusty Welsh HC; Japan's BATTLE OF DISARM - fast grind which all you folks lap up; and VOMITOSE - simple, quick HC with at times interesting vocals. Quite good all around. (LD)

(Squat Or Rot, PO Box 20691, NY, NY 10009)



V/A - "Fun, Milk and Destroy" LP

Whoa, didn't realize there was so much great shit going on in São Paulo. Some really impressive stuff here: almost every style represented, and generally high quality stuff. Standouts include NO VIOLENCE (hardcore), MUZZARELAS (punk), KANGAROOS IN TILT (hardcore), as well as material from IML and LETHAL CHARGE. One of the few comps I've heard in the last couple of months that really sparked some interest! (TM)

(Devil Discos, Ac. São Joao 439, 2o and L. 343 e 345, CEP 01035, São Paulo, BRAZIL)

V/A - "Hunde, Lust, & Tod" EP

This comp of four German bands has a good mixture of mean and ugly European hardcore/punk. Included are DEAD BEAT, S.F.U., NARSAAK, and PROVOKE. The production is good and powerful with some lyrics in German, others in English. Musically, these tracks range in influence from DISCHARGE and CHRIST ON PARADE to SICK OF IT ALL. Worth checking out. (MK)

(Breed Records c/o Matt Bauer, Am Haslochberg 48, 64401 Gr. Bieberau, GERMANY)

Hunde , Lust + Tod
HARDCORE-COMPILATION

RECORD REVIEWS

V/A - "Fur Immer Fortuna" CD

A German comp. of anthemic punk. You know that German old school punk rock sound sung in German. Bands include BULLOCKS, PUBLIC TOYS, and others. (RL)
(Wolverine Records, Benrather SchloBufer 63, 40593, Dusseldorf, GERMANY)

V/A - "Misfit- A Tribute To The Outsiders" LP

This tribute compilation to THE OUTSIDERS came out a while ago. The band was a great mid-60's Dutch punk band and were leading the scene with Q65. I'm kinda weary of tributes, but this is an OK one. Best cuts by THE MORLOCKS, QUATLOOS, THE MONOMEN and THE DUKES. (EC)
(Screaming Apple, Dustemichstr. 14, 50939 Köln, GERMANY)

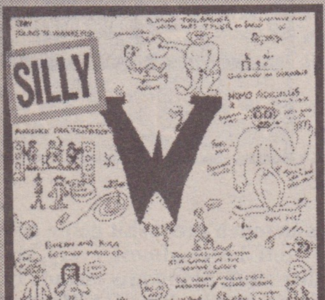
V/A - "Mr. Fotheringham" - EP

Four semi-big name bands come together to do a cover EP of an old Texas band that sounds rather fucking cool—POISON 13. These fellow P-13 worshipers include the likes of SINISTER 6, BIG FOOT CHESTER, GAS HUFFER and SUGAR SHACK. A unique bluesy-punk, lazy and sliding sound permeates throughout. The most memorable cut being contributed by SINISTER 6. Noisy, raw and refreshing. The perfect soundtrack for a swelteringly hot summer night. Hey, nice silkscreen cover, too! (SB)
(Bag Of Hammers, PO Box 928, Seattle, WA 98114)

REJECTED
VOLUME 1
Ireland

V/A - "Rejected - Volume 1" EP

DR SHITFACE is the best of the four unknown bands here with a cool pop-punk track. STRIKNEIN D.C play old school hardcore, while FLEXIHEAD sound like FUGAZI with a drum machine, and PINCHER MARTIN pound away on a repetitive exercise with their drum machine. (MC)
($5 ppd: Rejected, 9 Woodlands Ave., Dun-Laoghaire, Dublin, IRELAND)



V/A - "Silly" EP

Just one side is GUNS 'N' WANKERS, though the cover looks just like their "Pop," "Hardcore" and "Metal" EP series. The other side is a Flying Nun (New Zealand label) comp with SOLID GOLD HELL playing slow gurgley grinding punk, CHUG displaying beautiful female vocals and cool shuffly rhythms, and DAVID KILGOUR with warm acoustic pop. The G'N'W side is two brilliant catchy fast punk in the SNUFF vein but they're way too short! Comes with "Fear And Loathing" zine. (PC)
(Fear And Loathing, PO Box 3648, London N11FL, ENGLAND)

V/A - "Ten I Muho" CD

An amazing comp covering 9 countries, 24 bands, and a wide range of styles. Everything from melody to hardcore, grind, and death make an appearance at one point or another. It's hard to pick standouts but the idea of PINK FLAMINGOS, 24 IDEAS, DEZ, and CFDL on one CD ought to be enough to get your juices flowing. Exceptional packaging job too. (NN)
(Discrete Records c/o Hideyuki Okahara, Ceramica 2 #301, 1-37 Minami-Cho, 2-Chome, Kokubunji-Shi, Tokyo 185, JAPAN)

V/A - "The Coolest Shit In Texas" CD

I don't get it? What is punk, and what is not? None of this shit belongs with the others. Riff blatant ROLLINS clones, total noise crab, to straight suck rock! Cuts that are worth a sweat are by 30 FOOT TALL and PERVIS; the rest is the worst stuff from Texas ever. (SM)
(Broken Note, PO Box 131444, Houston, TX 77219-1444)

V/A - "The Power Of Expression" CD

Song for song covers of the BL'AST LP of the same name—trick being one band (URGE) plays all of the music, and different vocalists do several songs each. While I won't deny the BL'AST LP is good, I've certainly never thought them worthy of a project like this. Bored me, but if you're into it, there's also plenty of merchandise you could invest in: hooded sweatshirts and the like. I'm hoping it will come to pass that there's not an audience for this. (TM)
(Lost And Found, Buntweg 1, 30900 Wedemark, GERMANY)

V/A - "The Encyclopedia Of Post Punk" CD

In case you've forgotten, there are bands from the Pacific NW who play stuff other than hairball buttrock, and this here CD's a good example. Eleven bands primarily from Oregon and Washington, except for RITALEN CHILDREN from Calif, and my faves HAGGIS from Boise. Also included are MOLD, BELLIGERENT YOUTH, and CRINGE as well as others. Some's great, some's ehhh, all in all, pretty decent selection. (LD)
(Cravedog Records, PO Box 1841, Portland, OR 97201-1841)

WHAT IF YOU WERE BORN LIKE THIS ?
SUGAR BRITCHES
ANTI-U

V/A - "What If You Were Born Like This?" EP

Here's a 7 inch compilation of 4 bands who aren't even interesting enough to be referred to as mediocre. SUGAR BRITCHES leads things off with a somewhat rocking number until the purposely murky vocals come into the song, ANTI-U and DREN are sleep inducing, and as for F.Y.P., how can a band that puts out such a multitude of vinyl still suck? (MA)
($3 ppd: DGE, PO Box 299, Hermosa Beach, CA 90254)

VIDEOS

Reviewer: Gardner Fusuhara

V/A - "The Best Of Flipside Video - Dead Kennedys & DOA"

This was filmed at the Olympic Auditorium in 1984. This was a huge pit back in the day, not really a fun place to be in my opinion. DOA does 14 songs, DK's do 7. Older and newer stuff. Sound quality isn't too great, video quality is pretty good. DOA is pretty boring, DK's is better, lotsa energy, pretty sloppy but fun to watch. Lotsa thugs posing and strutting on stage makes it kind of embarrassing, but that's the way it was, so here it is. More of a historical piece than anything else. The DEAD KENNEDYS were pretty rad, so just about anything you get to see of them has value, but I don't think this is gonna knock anyones socks off. (GF)
(Flipside, PO Box 60790, Pasadena, CA 91116)

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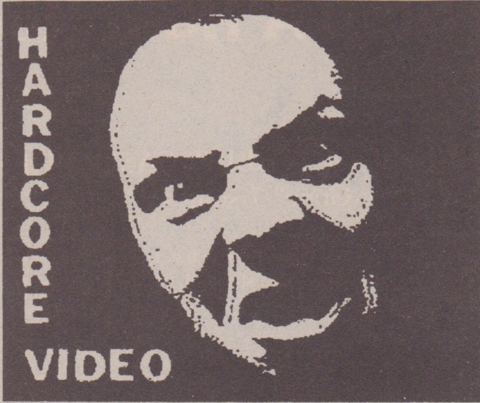

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11/18 BOSTON, MA - THE AXIS
11/19 NEW YORK, NY - C.B.G.B.'S
11/20 TRENTON, NJ - CITY GARDENS
11/21 WASHINGTON, DC - 9:30 CLUB
11/22 HAMPTON, VA - N-SECT CLUB
11/24 TURKEY DAY
11/25 ATLANTA, GA - SOMBER REPTILE
11/26 ORLANDO, FL - THE EDGE
11/27 FT. LAUDERDALE, FL - THE EDGE
11/28 MELBOURNE, FL - ASYLUM
11/29 ST. PETERSBURG, FL - JANNUS
11/30 PENSACOLA, FL - NITE OWL
12/02 HOUSTON, TX - T.B.A
12/03 AUSTIN, TX - LIBERTY LUNCH
12/04 DALLAS, TX - T.B.A.
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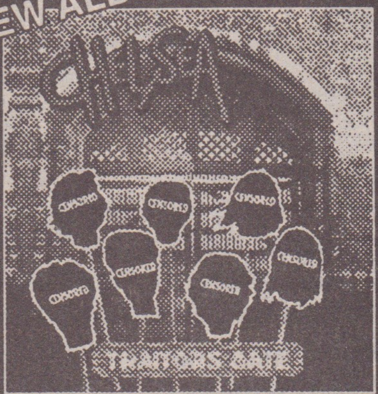

TRAITORS GATE

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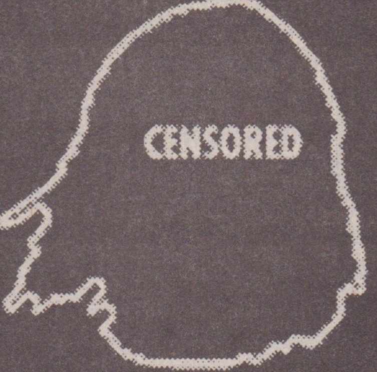
Producer: DAVE GOODMAN



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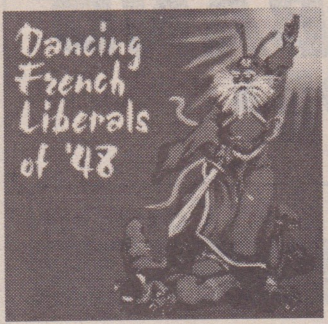

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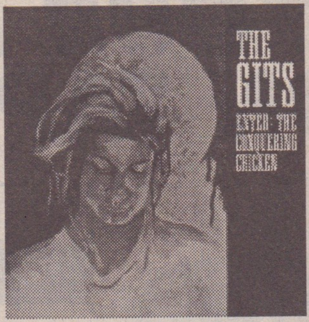

This is a lmt. repress of the Gits final LP. It still comes with a sticker, booklet with photos not in the CD release.
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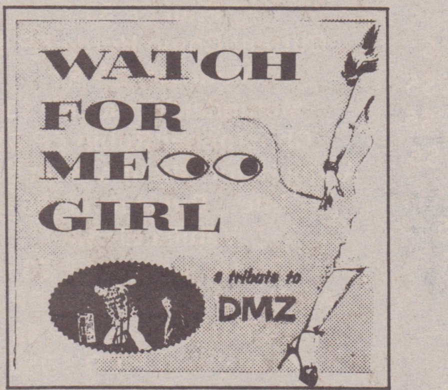

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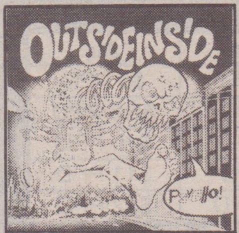

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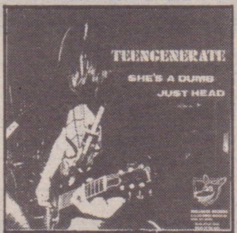

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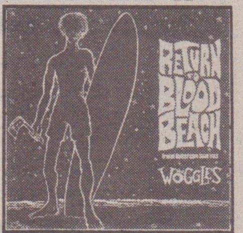

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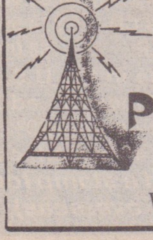

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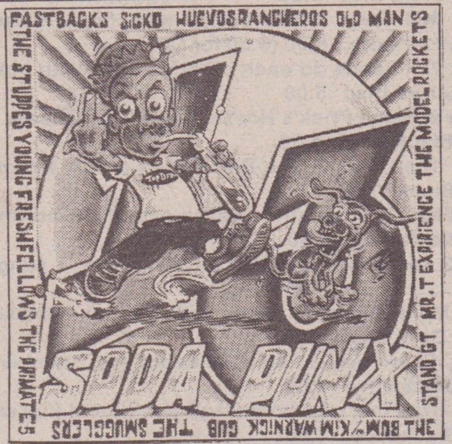
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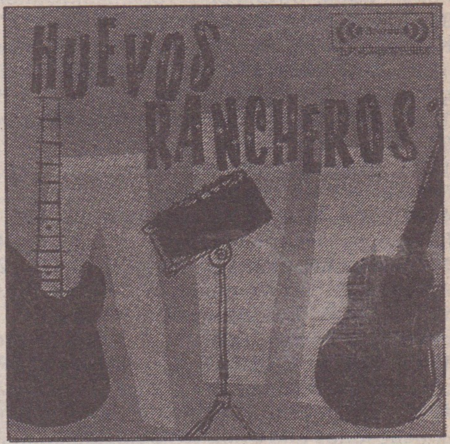
SODA PUNX



13 Soda Punks: Bum with Kim Warnick, The Mr. T Experience, Sicko, The Stand GT, The Fastbacks, The Stupes, Oldman, Huevos Rancheros, The Smugglers, The Young Fresh Fellows, Cub, The Model Rockets, and The Primate 5. All of Ean and Carl's favorite bands, playing the best of the Northwest's pop/punk, (there's even a few non northwest bands) cover art by Pablo, $10.00 ppd. This CD will be released in Mid October, but pre orders are OK. We also have the new **Huevos Rancheros 7"**, in case you haven't heard them yet, it's instrumental garage and rockabilly played **fast**. This one's $3.50 ppd and available now. Write us for a complete catalog... 1912 Franklin Ave E.Seattle WA 98102-3613 USA

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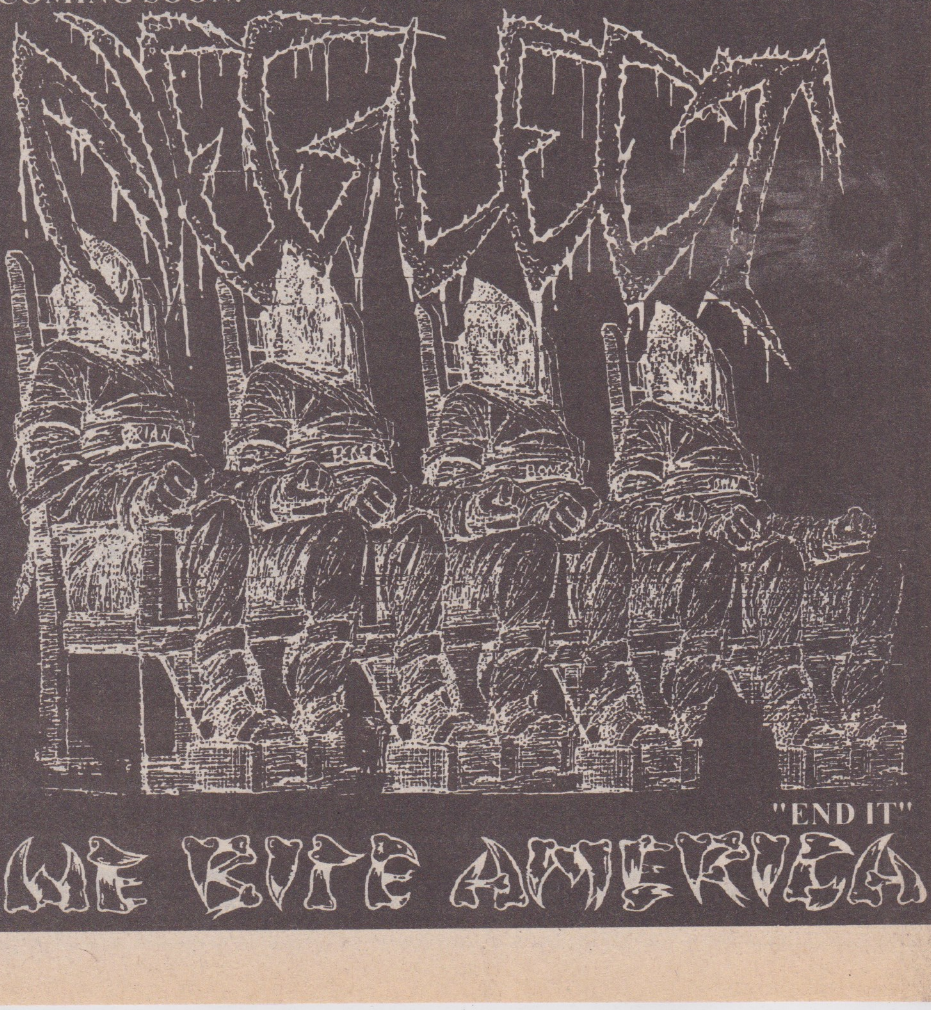

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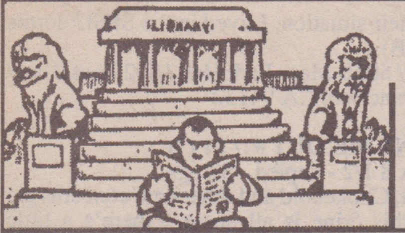


BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SB) Suzanne Bartchy, (SC) Slaugh C, (KC) Kim Carlyle, (CC) Carrie Crawford, (SE) Steven Even, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (PK) Pete Ketchpel, (ML) Missy LaVallee, (TM) Timojhen Mark, (JP) Josh Petrin, (MP) Mally Propism, (KQ) Kim Quality, (JR) Jeff Random, (PT) Page Turner, (JW) Joe Whiting

Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.

When sending in zines for review be sure to include information on how it was printed, number of pages, and most importantly, the postpaid price of your publication (or we'll just have to guess at that one!).

A SHOW OF HANDS #1 / $1 or trade
5 1/2 x 7 1/2 - copied - 44 pgs
Cool Aussie personalzine with a few reviews, tips on henna & some vegan recipes. Priced right. (JP)
Michelle / PO Box 376 / Sydney, SA 5069 / Australia

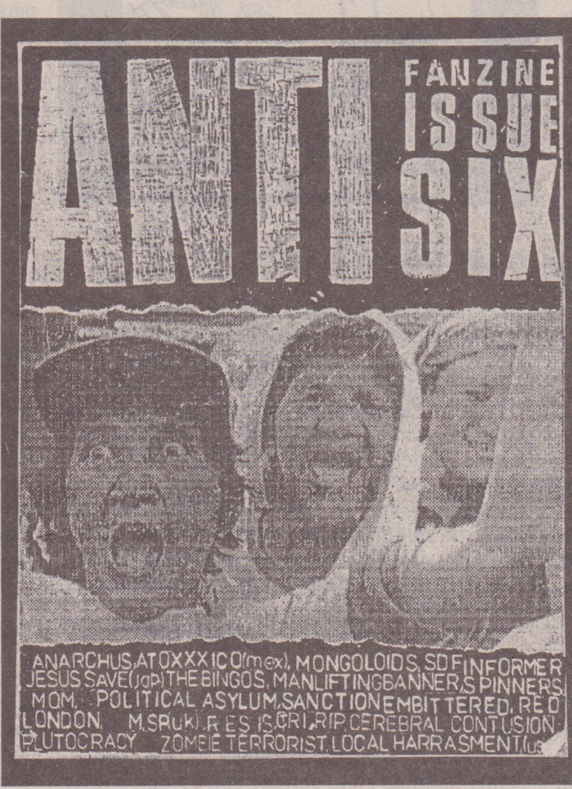
ANDYS CHAIR #3 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
A few pages of ranting, some Cometbus style travelogue writing, and, what I found very useful, the complete instructions for assembling your Big Wheel. I enjoyed reading this as it has a nice friendly feel and a fairly clean layout. (JW)
Wow Cool / 48 Shattuck Sq. #149 / Berkeley, CA 94704

ANNEXX #3 / free
8 1/2 x 11 - newsprint - 28 pgs
The special issue for punk rock moms, with a short chat with Rick from Drive Like Jehu, Lagwagon and Horace Pinker interviews, and mom's favorite summertime spam recipes. A nice looking fanzine, and I'm looking forward to seeing how this one progresses. (SE)
631 Rittiman / San Antonio, TX 78209

ANTI #6 / $6.00 ppd..
8 1/2 x 11 - copied - 48 pgs
Here it is, deadline day and I'm still not finished\shed reading this. If you get this, you'll understand why. This zine is packed full of type, a *lot* of type to fill up your time. This issue is pretty old but interesting (from what I've read so far), with interviews from Man Lifting Banner, Atoxxxico, Anarchus, Plutocracy, Resist, Political Asylum, etc., plus opinions and more. (MA)
Dondi Tawatoa / 88 Basa St / San Francisco Del Monte / Quezon City / 1105 / Philipines

ARNIE #7 / $3.00 ppd
8 1/2 x 11 - offset printed - 28 pgs
Well, despite 'Suck my Ass' being pushed back to the 'Listings' section - this one's gettin' a real review. Actually had to fight Matt Av to get this - there's some serious Arnie fans over here. The usual mischief from the Arnie crew - amazing comics that are worth the price alone. But wait! There's more - beer recipes, Maggot Slayer Overdrive and A38 interviews, reviews, loads of shit - get it! (TM)
PO Box 1802 / Bath, BA1 3TJ / England

AROYSGEVORFEN #2 / $1.00 ppd
8 1/2 X 11 - copied - 42 pgs
A ska-shinhead oriented zine with a musical taste that covers in this issue: The Adicts, The Sussed, and Mob Action. Much homage is paid to Cocksparer, The Selector, The 4-Skins, The Specials, Blitz, Sham 69, Combat 84, The Exploited, Agnostic Front and many others. One of the main feature is an interview with Bob Steele of ex-Misfits infany and now Undead. Ok, first off, the interview is quite interesting, including shit-talking on Danzig and none other than a load of MRR slander. This may not be the time or the place, but I'd like to challenge the statement that the interviewee sent $200 to MRR for ads, but only ever ran one ad one month. And supposively, we refuse to print pro-Bob Steele letters. I fucking work here and you're full of shit. (SB)
Willy / 200 Gibson St. / Berea, OH 44017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FANZINE
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SIX
ANARCHUS, ATOXXXICO(mex), MONGOLOIDS, SDF INFORMER
JESUS SAVE(jap) THE BINGOS, MANLIFTINGBANNER, SPINNERS,
MOM, POLITICAL ASYLUM, SANCTION EMBITTERED, RED
LONDON, M.SR(uk), RESIS, CRI, RIP, CEREBRAL CONTUSION
PLUTOCRACY ZOMBIE TERRORIST, LOCAL HARRASMENT(us

BAD FOOD FOR THOUGHT #6 - $1.00 ppd or trade
5 1/2 x 8 1/2 - copied - 32 pgs
A budding political / personal zine. We pick the brains of a day in the life of folks in Winnipeg, MB, Canada. Angry, bored, creative, working out what's right and wrong, isolation, and being silly. Punk, as always, is the saving an sacred cow, as well it should be. Good effort, but please use staples next time... (SB)
Mike / 154 Langside / Winnipeg, MB / R3C 1Z2 / Canada

BELIEF #4 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
The best way to describe this zine would be that it's like a *Factsheet 5* of the hardcore scene. Reviews of records, CD's, zines, books, and there's even a jazz section. Among the reviews are photos and an opinions section. There's a lot of information within, and the writing has an interesting quality to draw you in. Comes with an Iceburn poster. (MA)
2214 Lake Forest Ct / San Bernadino, CA 92407-2478

BETRAYAL #2 / $2.00 ppd
8 1/2 x 11 - copied - 24 pgs
Articles on vegetarianism and animal rights, a rather lengthy and monotonous interview with Strife, and snapshots of all your favorite S.E. bands. It's not that every fanzine should be screaming with originality, but with all the fanzines out there covering hardcore today, this one offers very little in the way of entertainment or information. Not worth the high cover price. (SE)
1648 61st Dr So / W Palm Beach, FL 33415

BIKE PUNK CHRONICLES #2 / $1 ppd
8 1/2 x 11 - copied - 16 pgs
Another issue of this ratty-as-fuck zine. Sloppy and hard to read, it makes a great coloring book for that younger sibling, so don't give up on it at first glance. It's a teen zine with personal stories about lives, loves, and loss. And riding your bike. Urgh. (KQ)
3701 Eureka Lot 10A / Anchorage, AK 99503

BLACK FIST #8 / $1.00 ppd
newsprint - 12 pgs
Latest issue of this ever-expanding agitational anarchist magazine from TX. A truly excellent and enlightening mix of news and longer essays / reports. of particular interest is the essay from the Black Revolutionary Nationalist, the thoughts on theft, justice, and capitalism, and a report from the recent Anarchist Black Cross conference. A delicious

taster of things to come. (SB)
115110 Bellaire, Box 317 / Houston, TX 77083

BLOOD TIES #2.5 / $1.00 + 2 stamps
5 1/2 x 8 1/2 - copied - 36 pgs
If you're going to put out a fanzine that mainly consist of photographs, you should at least put a little more effort into the reproduction of the shots. It's getting pretty depressing seeing nothing but dark, poorly copied pictures of all the same hardcore bands, over and over. This one tries to throw in a little variety with dark, poorly copied pictures of graffiti and a couple tattoos, along with a conversation with Damnation A.D., and some record reviews. (SE)
PO Box 7538 / Langley Park, MD 20787

BLUE ROSES #2 / $1.00 + 2 stamps
5 1/2 x 8 1/2 - copied - 44 pgs
A perfectly swell little (well, not so...) zine about lots of diverse topics like if/how to marry rich, coming out as bi-sexual, collections of memories and tidbits of past relationships, fiction, and just so much more that I don't even think that I should begin. Pretty damn rulin'. (KQ)
Geneva / PO Box 7005 / Stanford, CA 94309

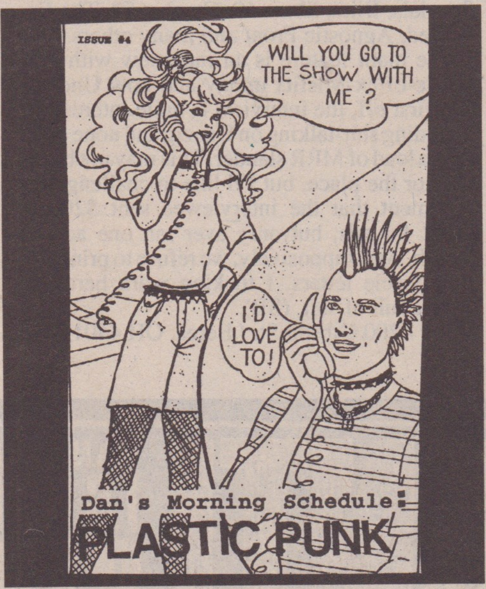
BONDS OF FRIENDSHIP #7 / 50 BFR
5 1/2 x 8 1/2 - copied - 40 pgs
A well written tale of traveling from Belgium to Bangladesh, India, Pakistan, Iran and Kurdistan. If you've ever wondered what it's like to wake up in the middle of a civil war, then this is the zine for you. Also an interview with the band Neurosis, and some personal rants on sex, hardcore and truth. Drop him a line. (JW)
Joris / Bonds of Friendship / Leeuw Van Vlaanderenlaan 55 / 2950 Kapellen / Belgium

CAN CONTROL Vol.3 #2 / $5.00 ppd
8 1/2 x 11 - glossy - 28 pgs
Here's an excellent graffiti magazine from the LA are that full of color photos of pieces from Southern California, the East Coast, and elsewhere. Also in this issue is a comic, a how to page (this issue is putting a 3-D effect to your work) interviews with writer Zephyr, and band Tres Flores. This issue also has more pages of color, and as I understand it, this was the first graffiti magazine to go color. (MA)
PO Box 406 / North Hollywood, CA 91603-0406

CARBONATED CRACK #2 / $1
5 1/2 x 8 1/2 - copied - 30 pgs
At number 2, this is already the farewell issue. Too bad. This also comes with a 14 page supplement. Interviews with Evolve, (one of the better interviews I've seen in a while) Garden Variety, and a tour diary from the Thinner tour. Has some pretty cool thoughts about social power issues, and yet another attack on MRR. (GF)
129 Fisher Ave. / Brookline, MA 02146

CATALYST #3 / $2.00 ppd
8 1/2 x 11 - copied - 36 pgs
This is by far one of the better straight-edge zines I've seen in quite some time. Really good interviews with Split Lip and Mouthpiece, an article/opinion on animal rights, photos, and various writings that are written as a release of frustration and anger, plus the cut and paste layout mixed with some computer generated type and logos works quite well. There's a lot of thought and growth happening in these pages. (MA)
6142 Compton St. #A / Indianapolis, IN 46220

CHODE #2 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
This zine is *wacky*! I actually laughed out loud, especially the parts about a Rancid show which talks more about how Lars looks like he's gaining weight (watch out for the U.S. Thugs!) than about how they played, the Buttsteak guitarist having a big loogie dripping off his chin, a story about ironing a pantiliner, and revenge upon frat dudes. However, it's not without it's stupid moments, such as the Lollapalooza show review (*why?*) and an article about how Green Day sold out—uh, thanks for telling me, I hadn't noticed...(ML)
58 W. McMillan St. / Cincinnati, OH 45219



CONSPIRACY! #12/ $.75
5 x 4 - copied - 15 pgs
Now *this* I find interesting. "The Journal of the Cosmological Meditations Society", *Conspiracy!* is a little pamphlet detailing four unheard-of conspiracy theories. One of these suggests that "How the Grinch Stole Christmas" is actually an allegory of a stranded alien assimilating into human society, written in order to contact others of his species. Crop circles, Kurt Cobain and the Quakers are all linked together here, and while it might not be intended to be taken seriously, it's still a neat piece of work. Seventy-five cents is a cheap price to pay for enlightenment. (JR)
515-916 W. Broadway / Vancouver, BC / V52-1K7 / Canada

COPILOT TO PONTIUS PILATE #3 / $1 ppd
7 1/2 x 8 1/2 - copied - 20 pgs
2 boy buddies go to college and continue their zine. They extol Taco Bell. This is a super sugar goof-off reader and includes a Menudu "interview" and a crossword puzzler. A nice little sweetie of a thing to look at. I can sympathize with their situation, I lived in the SFSU dorms too. (JB)
Galen / 602B Mary Park Hall / 802 Font Blvd / San Francisco, CA 94132

COUNT ME OUT #1/ $1 (?)
5 1/2 x 8 1/2 - copied - 37 pgs
Fugazi, Chokehold and other emo concerns are what this 'zine is all about... there's a little commentary on god and religion, as well as a few brief words about the adventure of dumpster diving. It's all a good read, but there seems to be an uneven amount of filler here - no more than most other publications, I guess. (JR)
304 Dey St./ Ithaca, NY 14850

COW/BOY LOVE #5 / 3 stamps (?)
4 x 5 1/2 - copied - 24 pgs
This a a high speed silly pill ride through Tucson. There is a guide to coffee stores in Tucson and picture drawings. A very goofy fun bit o' nonsense full of exaggerated story stuffs. Also a "Name Matt's Bike" contest. (JB)
1026 N. 5th Ave / Tucson, AZ 85705

CUPSIZE #2 / $1
7 x 8 1/2 - copied - 28 pgs
I don't know, this zine has a way heavy upper middle class bourgeois tone to it. Writing about Emily Dickinson, underwear, fruit drinks, squatters, and Stonewall 25. Definitely not revolutionary or exciting. (ML)
PO Box 1678 / New York, NY 10027

CRASH POSITION #6 / S.A.S.E.
5 1/2 x 4 1/2 - copied - 18 pgs
A small little offering from New Jersey. This person thinks running out of gas is fun, hates the beach and carries on a pretty idiotic interview with Weston. If the editor claims to hate record reviews so much, why did they put so many in the zine? I don't get it. There's also a recipe for vegan pancakes. The whole thing has a very thrown together look and I got the feeling the editor didn't put much effort into this. (SE)
115 Autumn St. / Lodi, NJ 07644

DAN'S MORNING SCHEDULE #4 / $1.00 ppd..
5 1/2 x 8 - copied - 28 pgs
This is punk. A legitimate snotty attitude and humor that easily makes this one of the best reads this month. Mostly made up of opinions, this also features an excursion to Europe, a funny interview with Endpoints, plans for world domination, FYP tour diary, and more. My favorite part was the reviews and "Fear Of A Vegan Planet". (MA)
Meirav / 31 Park Hill Terr. / Princeton Jct., NJ 08550

DEAD TREES #2 / $1
5 1/2 x 8 1/2 - copied - 28 pgs.
This is a chaotic mix of good and bad stuff. Kinda sloppy. Creepy incest story. How to make your own pipe. Writing about suicide, violence, getting busted for possession, and a cheezoid "girlfriend" page complete with a grocery receipt for condoms (ooooh, they have *sex*!!). (ML)
111 E. Johannah / Whitehall, MI 49461

DEBUTANTE / # 1 / $ 1.00
5 1/2 x 4 1/4 - copied - 16 pgs
A nebulous tract that espouses the finer joys of Noam Chomsky and an even finer piece on the esoteric power of the mysterious black dot . How easily one can rebel in a '92 ford Go while reading doctor Susie is also covered in this handy booklet. (MP)
S. Corrigan / 729 Pettibone St. / Crown Point, IN 46307

DIFFERENT LIFE #4 / $3.00 ppd
8 1/2 x 6 - printed - 68 pgs - Czech
In this issue are in-depth interviews with Worlds Collide, Split Lip, and Rorschach. The are also shorter interviews, plus plenty of reviews, and ads. This zine has a straight-edge feel, but a good place to start an eastern Europe reading tour.(HH)
Roman Soumar / Topolcianska 419/10 / 41201 Litomerice / Czech Republic

DIFFERENT LIFE MOVEMENT #4 / $1.00
8 1/2 x 6 - printed - 16 pgs - Czech
The political publication of D.L.Fanzine. This issue centers around animal liberation, fast food shit and drugs.(HH)
TR.T.G. Masaryka 1618 / 41301 Roudnice Nad Labem / Czech Republic

DOY RALPH #4 / 50¢
5 1/2 x 8 1/2 - copied - 32 pgs.
Pretty simple xerox job. Reviews, cartoons, Quincy Punx. That's the long and short of it. (LH)
PO Box 101 / Cottage Grove, MN 55016

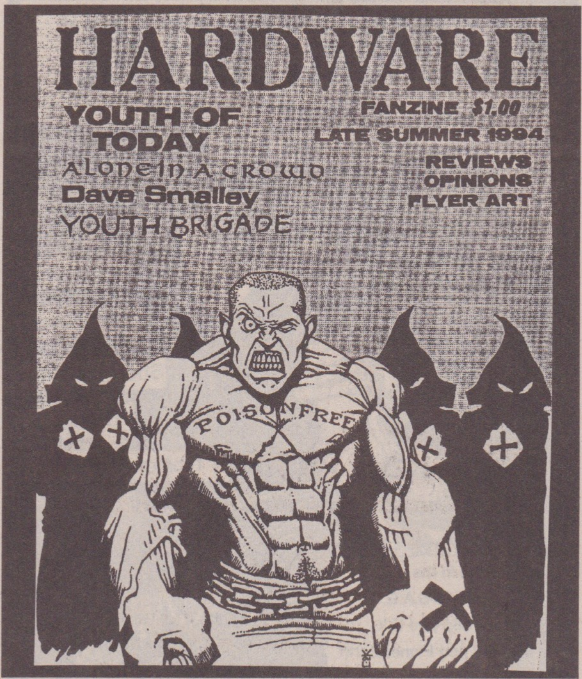
DUMPSTERLAND #7 / $3.00
7 x 8 1/2 - copied - 46 pgs
This comes with a 7" featuring S.U.R., the Rejected and the Mushuganans, but it's somebody else's concern - *Dumpsterland* is a fairly hefty, mostly-handwritten account of Greyhound trips, dumpster-diving, and various other wanderings here and there - you might think that sounds a lot like *Cometbus,* and you'd be right. The presentation and layout are way too similar in spots, which is distracting. In its favor there's a good listing of zines, and a lot of the writing is entertaining enough . Be inspired by 'zines like *Cometbus,* rather than imitating them outright. (JR)
PO Box 267873 / Chicago, IL 60626-7873

DYSFUNCTION #2 / $1.50 ppd
8 1/2 x 11 - copied - 28 pgs
For only a second issue of a zine the person who puts this out has it wired really well. This issue has conversations with Angel Hair, Gravity Records, and an interesting talk with Rob Pennington of the now defunct Endpoint, along with a Still Life tour diary, reviews, news and information on all the bands and zines you could possibly want to know and more. Can't wait until the next issue! (MA)
Rob Rioux / PO Box 2186 / 100 Institute Rd / Worcester, MA 01609-2280

E MOTION #10 / trade or 50¢
5 1/2 x 8 1/2 - copied - 20 pgs.
This has 6 pages of letters to the editor, a No Empathy interview and writings on local scene problems, school and punk posers. (ML)
PO Box 75 / Shirland, IL 61079

EARQUAKE #36 / $2 ppd
5 1/2 x 8 1/2 - copied - 20 pgs / French
French zine here with interviews on the Scraps, Tears of a Doll, Piss Drunks, Well Spotted and Confront. You also get zine reviews and record reviews. (JX)
Leca Fred / Le Meuil / 88160 Le Thillot / France

EVEN THE SCORE #3 / $1.50?
8 1/2 X 11 - printed - 36 pgs.
When putting an X on your hand is considered an act of courage and vegan power is compared to black power, you know you're in the suburbs. This zine is trying to be "hard" and tough, but there's a Winona Ryder centerfold and a "my girlfriend is rad" piece. Oh yeah, it's SXE, the print is really big, and there's Bloodlet and Snapcase interviews. They also drew an X on a cat's paw, which I of course found insulting. (ML)
PO Box 8826 / Columbia, SC 29202



EXTINGUISH #1.5 / .50¢ or trade
8 1/2 x 5 1/2 - copied - 24 pgs
I didn't realize anyone lived in Simi Valley until I read this zine. It has editorial and political ramblings. It has some reviews, photos and plenty of personal observations. And the editor has a cool photo of himself as the disco king. A pretty cool zine! (HH)
Dan Kaufman / 2826 E. Barnes St. / Simi Valley, CA 93065

FAT NIPPLES #4 / 2 stamps ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Basically rantings and thoughts about everything by the author. Fairly interesting at times, kinda blah at times. A lot of it is kind of random, stream of consciousness type stuff, which is okay, but sometimes feels like it's just a catharsis for the writer and didn't do much for me. (GF)
PO Box 2554 / Trenton, NJ 08690

FEAR AND LOATHING #27 / $5???
8 1/2 x 11 - printed - 32 pgs
This is entirely music focused, and interesting if you like the music...Sugar, NoFX, Offspring, Jesus Lizard, Drive Like Jehu, Bad Religion (i.e. mostly huge bands). It also comes with a Guns N' Wankers 7", which you can read about in the record reviews...they didn't list a price so I'm guessing $5??? (ML)
Andy P. / PO Box 3648 / London N1 1FL / UK

FEAST OF HATE AND FEAR #4 / 6 stamps
5 1/2 x 8 1/2 - copied - 64 pgs
Plenty of interesting reading here, not your usual topics. An interview with a Nazi and Satan himself. A talk with some folks from Mystery Science theater, some philosophical pieces, and way too many reviews. Good reading here, and very well done and what not. (GF)
PO Box 820407 / South Florida, FL 33082-0407

FEEL IT #4 / $3.00 ppd
11 x 8 - copied - 44 pgs - French
This raw looking zine is loaded with band interviews and reviews of shows and records. Les Thugs, Goz Of Kermeur, Food, Hard-Ons, Big Chief and Urban Navahos are some of the bands featured. This zine also has lots of graphics and drawings. (HH)
Eric Michel / 25 rue de Chateaudun / 35 000 Rennes / France

FERNZINE #8 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Kim's fantastic personalzine delves more deeply than most of the stuff in its genre. Her writing is fluid, moving, and at times jarring... Kim is not afraid to tell you the deeply disturbing things that happen to her, along with the good things. Travel, harassment, friends, a VD scare, and end-of-summer-blues... get it. (JP)
Kim Fern / PO Box 576 / Normal, IL 61761

FIZ #13 / $3.00 ppd
8 1/2 x 11 - printed - 112 pgs
Slicker than snot on a doorknob, this final issue has quite a bit too offer. Interviews with the Supersuckers, Foreskin 500, the Humpers, Lookout records, plus tons more. I liked the popping the lid on Sub Pop feature. It's got lots of fancy colored pages and a glossy cover. A little fancier than Flipside, but in more of a baby Spin vein. Not really my cup of tea, but this will probably offer countless hours of toilet entertainment. (SE)
PO Box 67E10 / Los Angeles, CA 90067

FLIPSIDE #92 / $2.50
8 1/2 x 11 - offset - 154 pgs
Wow, the new Flipside. It's huge! Interviews with All You Can Eat, Answer Me, Bed Of Eyes, Cactus Nerve Thing, Cockfight, Dead Milkmen, Edsel, Nardwuar, Nuns With Guns, Pray TV, RKL, Rozz Williams, Rule 62, Southern Culture..., Swivleneck. Whew! Reviews, drugs...what's this..."bunch of ignorant little politically correct assholes..." (apparently that's us here at MRR) Well...that's, ummm... OK,

that's cool I guess. There's also lottsa scene reports and an interesting article about getting AIDS. Huge music mag, gotta love it. (GF)
PO Box 60790 / Pasadena, CA 91116

FREAK OUT #7 / $3.00
8 1/2 x 11 - printed - 26 pgs
First off, there are a couple of good pieces on female serial killers (entitled "Real Riot Grrrls" - go figure) and the output of Hammer Studios during the 30's to 50's - there's also the obligatory "band interviews" with the Monarchs, the Harries and Mount McKinleys, and a pretty good 7" review section. Some of this 'zine is marred by a lousy layout job and murky photos, but you can't have everything. From Holland. (JR)
Eikenstraat 37 4H / 8924JC / Leeuwarden / Holland

FUCK TOOTH # 15- / $ 1.00 ppd
5 1/2 x 8 1/2 - copied - 72 pgs
A local Ohio zine that maintains the attitude of keeping the regional scene alive. Jam packed with rants on everything from working for lame corporations to how being nice to people for a change is a good idea. She also has tons of reviews and a busy road trip section that brings her to our beloved MRR house. (MP)
Jen Angel / PO Box 43604 / Cleveland / OH 44143

FUKTER FAXION #3 / $1 or 3 stamps
8 1/2 x 11 - copied - 24 pgs
Blanks 77, Hellbender, scene reports, rants, sloppy layout, high-contrast photos, slightly sexist in that typical dumb whiteboy way... (read: typical punk zine). (JP)
Jeff / 159 Belmont St. / N. Huntingdon, PA 15642

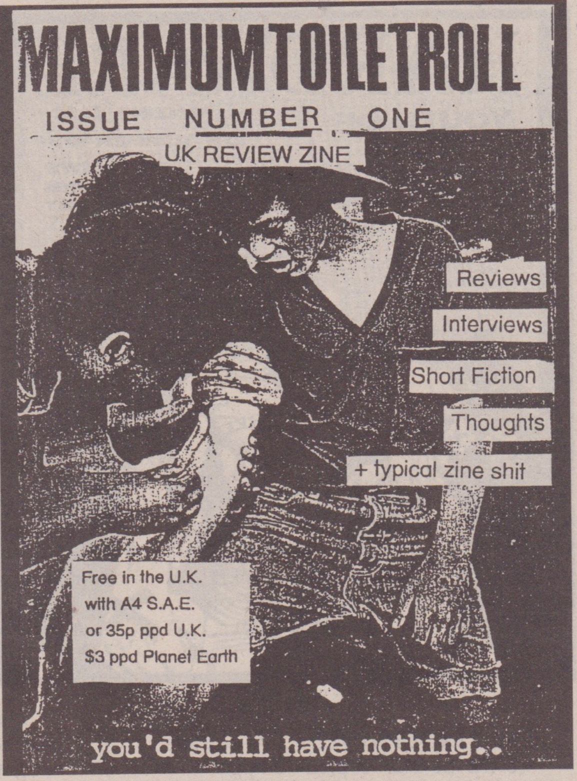
GIRL INTERRUPTED #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 64 pgs
Grrl zine. Lottsa thoughts about sexism, power issues, date rape, battered women etc. Really good, personal, thoughtful, pissed off. (GF)
3633 Presidio St. / Sacramento, CA 95838

GITHYANKI #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
I don't know why this zine is even being reviewed, unless someone thinks that Lollapalooza is punk, that it is cool to make fun of black people and queers, and that it's fun to pick up club "chicks" cos they're so fucked up on drugs and therefore "easy." Ahhhh, the deep south....(ML)
PO Box 660572 / Miami Springs, FL 33266

GOGGLEBOX #3 / $1.00 plus 2 stamps
5 1/2 x 8 1/2 - copied - 56 pgs
This is a great personal handwritten zine with a good volume of thought and information to read on various subjects. In this issue there are recollections of school experiences by three separate individuals from different grades, a look at cults, sexuality, a good sized road trip diary of the Midwest and south, letters and other odds and ends. An overall great zine that shows there's quite a bit of life out there waiting to be experienced. (MA)
PO Box 250402 / New York, NY 10025 - 1536

HARDCORE D'ACCORD! #7 $3.00 ppd
11 1/2 x 8 1/2 - copied - 28 pgs - French
The only thing one will find in these pages are band interviews and information. The band covered are No FX, Supersuckers, Beowulf, Downset, All, Dog Eat Dog, and Garlic Frog Diet plus a couple more. It also has the lots band photos. (HH)
GxG Gry / 86 rue de Javel / 75015 Paris / France

HARDWARE #5 / $1.50 ppd..
8 1/2 x 11 - newsprint - 40 pgs
Dave and Brett deliver yet another great issue, this one being the 'nostalgia' issue that features never before printed conversations with Youth Of Today, Alone In A Crowd, Dave Smalley, and a present interview with Youth Brigade, plus a section of flyer art, favorite records, recollection, opinions, photos and the best review section in existence. Also, this is the first issue in newsprint. (MA)
David Koenig / 25 W. Price St. #3 E / Linden, NJ. 07036-4211



HELLBENDER #666 / 4 stamps
8 1/2 x 11 - copied - 23 pgs
I'm not quite sure but sXe seems to be the phenomenally boring focus of this sterile piece of review after review after interview after review. Oh boy this was uninteresting. (JB)
Jason Horton / PO Box 547 / Vailsgate, NY 12584-0547

HERE ISN'T THERE #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
English language political-anarcho texts. Writing about prison and other political topics. Some good writing, but the punk-as-fuck layout won't encourage you to read it. (PK)
Bruno Szollosi / 28 Av. F. Mauriac / 93 330 Neuilly Sur Marne / France

HO! #2 / $2.50 ppd.
7 x 8 1/2 - copied - 22 pgs
They seem to be using their art to revive the absurdist views of art, life, and rebellion. A good job all around in this issue, I found myself amused and confused. (SC)
PO Box 291516 / LA, CA 90029

I STAND ALONE #1 / $2.00 US $3.00 world
8 1/2 x 11 - copied - 24 pgs
A rather self-conscious straight edge zine, which I might even like if it wasn't so full of disclaimers and apologies for being straight edge. Then again, maybe not. The usual quota of band interviews and photos. If you're into straight edge, the zine review page might interest you, otherwise save your time and money. (JW)
Adele Collins / 1021 Cedar Point Rd. / La Grange, KY 40031

IF YOU HAVE SCENE, WHAT WE HAVE SCENE #7/16 / $1.00
8 1/2 x 11 - copied - 18 pgs
An innocuous blend of band interviews, a comic and a pretty good record review section. This one looks like it was thrown together in a hurry, I'd like to see what "Punk Parent" could do with a little more time and/or help. (JW)
PO Box 12741 / Green Bay, WI 54307

IMPORTED FROM TEXAS #1 / $1.00 or trade
5 1/2 x 8 1/2 - copied - 24 pgs
Likable and friendly, but not especially deep. I liked the artwork, which was vaguely reminiscent of Basil Wolverton, but the writing could have been a little more interesting. Still, worth a buck. (JW)
Tony Binty / PO Box 621 / Grayslake, IL 60030

INFECT #137 / 2 stamps
5 1/2 x 8 1/2 - copied - 32 pages
Interviews with Chris Applecore, J Church, and F.Y.P. Vegan and personal, a pretty good zine, a good read. (SC)
Jared Thompson / 700 Skipjack Ln #J1 / Kill Devil Hills, NC 27948

JERK #3 / $0.33
4 x 5 1/2 - copied - 24 pgs
A strange blend of stories and prayer notes swiped from religious stores. Well worth the cheap cover price. An odd mashmish that works together in its overall oddness factor. It's hard to know what to believe, and that makes me like this zine. Also a free firecracker is included with each issue. (JB)
David "Smith" / PO Box 2414 / Sacramento, CA 95812-2414

JERSEY BEAT Fall/Winter '94 / $2 ppd
8 1/2 x 11 - newsprint - 92 pgs
A mostly great issue here, much improved from the other one I read, though I don't know which one that was. He manages to cover the underground pretty well, but sometimes inexplicably ventures out into the depths of "the industry". He's better off covering the little bands, of which there are pieces on Deadguy, Vineland,

Ex Vegas and more. Oh, and several others such as old school veterans Wool and the Bouncing Souls. Always a ton to read. There's on-line gossip and that dreaded Internet speak ("surfin' the net") that brings us into the nineties, and plenty of opinionated gossip. Did I mention the photos? Too much hot young boy flesh for this reviewer to ignore. Something for everybody. (KQ)
418 Gregory Ave. / Weehawken, NJ 07087

KLITWHISTLE #1 / 50¢ ppd
4 x 5 1/2 - copied - 32 pgs
A one-dumper: you can read the whole thing in one sitting on the shitter. Straight outta Reno. Ints w/ Yah Mos and Ground Round. Kinda neat but very disposable. (PK)
516 Ryland St. / Reno, NV 89502

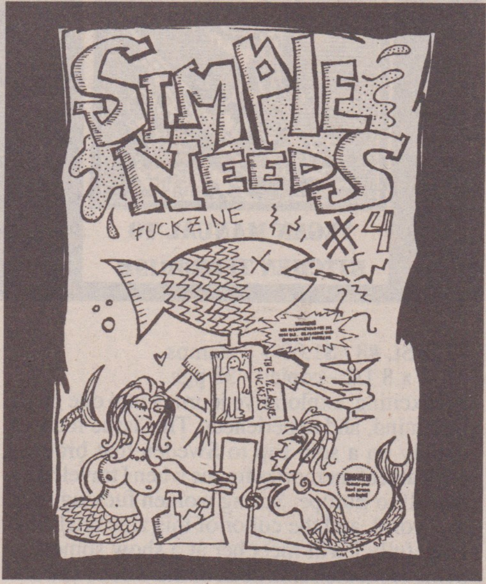
M.F.L. / $2.50 ppd
8 1/2 x 11 - copied - 28 pgs
Really cool cover painting leads into some sort of an anti-comic. Neat pictures that don't tell much of a story. If these guys ever get their shit together and learn how to channel this raw, explosive energy, they'll do some amazing comix. (JP)
Greg Higgins / 1418 Griffith / Las Vegas, NV 89104

MAXIMUMTOILETROLL #1 / $3.00 ppd
81/2 x 11 - printed - 36 pgs
What you have here is a good solid overview of UK bands, records, 'zines and the like, along with some editorializing and political info. Interviews with the like of Mushroom Attack and Shock Treatment, as well something like ten pages of record reviews, in tiny print. I'm paritcularly impressed with the recipies, such as the "GG Allin Chocolate Cake" - sounds great! A promising start. (JR)
Steve / 76 A Caulden Ave. / Bradwell, Newcastle -U - Lyne / Statts / ST5 8JN / England

MAYBE SHE SAID - # 4 / $ 1.00 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Intimacy that reminds you of conversations on a rainy afternoon. Lisa's zine has bits that range from parent's and how sometimes we have to parent them to spending a night reliving former darker scenes. She writes about how people end up resembling their names and how sometimes people grow out of things they were once into. A glimpse into her life , like the first time you talk to someone and suddenly it's five am and you realize you've been at it all night.(MP)
Lisa Comisa / 760 Valencia #B / San Francisco, CA 94110

MISS MICHIGAN #4 / $1.00 ppd
8 1/2 x 7 - copied - 32 pgs
This is kind of like a punk rock journal in that there's personal thoughts and stories, travel diaries, photos, art, comics, lists, etc.. By far the most interesting piece in here was the recount of the editor coming out to her mother, and the artwork by Carlos Paul (although the comic was a little on the cheesy side). Also, what's up with the pro-life stance? Is straight-edge really becoming a right-wing reactionary 'movement' like so many people say nowadays? (MA)
Katie Gorell / 211 Williams Hall / Michigan State University / E. Lansing, MI 48825

OBEDIENCE TO THE LAW IS FREEDOM
#1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Handwritten musings of a guy in Arcata who is feeling his way through basic anarchist tenets. This doesn't have the warmth of curiosity, rather, it has the sting of surface analysis. Some simplistic yet impassioned analysis that leaves me with a lot to say- and maybe you too?! (CC)
PO Box 4796 / Arcata, CA 95521



ONE PART:PART ONE #1 / $2.00 ppd
8 1/2 x 11 - copied - 32 pgs
A nice looking zine, but not much that held my interest for too long. This one's mostly comprised of interviews with Unwound, Unbroken, and Hammerhead. I found the interview with Unbroken completely boring, but the other interviews were somewhat more interesting and tended to veer away from the average interview questions about veganism and straight-edge. The most interesting part of the zine was a short article on lying. There were also quite a few record reviews in this issue. It seems odd when the reviewer claims that ninety-percent of the music reviewed was the greatest thing he ever heard. (SE)
Mike / 804 Y St. / Lincoln, NE 68124

PAGAN GRIND #5 / $2.00 ppd
8 1/2 x 11 - copied - 16 pgs
A great Australian zine - the powerhouse combination of intelligence and great taste in music. Record / zine reviews, interviews with Disaffect and Price of Silence (Greg = Air time!!), record buying stories and more - great read! (TM)
28/150 Healy Road / Hamilton Hill / WA 6163 / Australia

PERVERT JAM ISSUE / $3 or trade
7 x 8 1/2 - copied - 24 pgs
Gavin was hoping for a better review for this issue of his boring smut comic than he got for the last one... sorry, Gavin, I don't like smut for smut's sake. Does have art by Dave Cooper & Chantale Doyle in it, though, but even those stories aren't interesting enough to make this comic worth getting. (JP)
Gavin / PO Box 42023 / Montreal, PQ / H2W 2T3 / Canada

PLAIN JANE #1 / $1.00 and 2 stamps
8 1/2 x 11 - copied - 18 pgs
Simple, straightforward zine by a SE woman thinking through the issues that face her - pornography, rape, body image and the sexism of Earth Crisis. Look for more in #2? (CC)
Tiffany / PO Box 10425 / Wilmington, NC 28405

PLASTAZINE #3 / 40p
5 1/2 x 8 1/2 - copied - 26 pgs
This is from Ireland. Pretty typical zine fare, but I thought it was pretty good. Interviews with One by One, CDS, and Gout. Some articles about anarchists, (good) Japanese and French Scene reports. Especially good, simply because of a different (to me) point of view. (GF)
101 Rashee Rd. / Ballyclare / Co. Antrim / BT39 9JB / N Ireland

PUG #0 / $2.50 ppd
7 x 8 1/2 - copied - 24 pgs
A comic by Louie Metz, one of the contributors to HO!. Lots of sex, violence, & drugs, but i still didn't like it... It just doesn't seem to have any point, or go anywhere. (JP)
PO Box 291516 / LA, CA 90029

PULL THE FUCKING TRIGGER / $2.00ppd
8 1/2 x 11 - copied - 12 pgs
Fancy, right down to the hand screened cover and art-like band photos. A huge piece on what the editor calls, Rape Culture. This piece is quite passionate and well intended, trying to identify all the threads to the complex web we call culture, power and hegemony. very accessible. thanks. (CC)
Brian / 465 Stalker Bay / Winnipeg Manitoba / R2G 0C9 / Canada

PUNK PLANET #3 / $2
8 1/2 x 11 - offset - 72 pgs
If you haven't seen PP yet, it's time you did. The "Back To Skool" issue includes interviews with Jawbreaker, Defiance, Blanks '77, and Propagandhi. Fiction by Lawrence Livermore and Leah Ryan, and zine and record reviews (they've dropped the "banned in MRR" thing). The shadow of MRR still looms large, but it's starting to recede. I think the "DIY Files" are great. You should get it. (PT)
PO Box 1711 / Hoboken, NJ 07030-9998

QUIET STORM #1 / 3 stamps
5 1/2 x 8 1/2 - copied - 16 pgs
SxE zine with lots of bad photos, Chokehold interview, and not much else. Yawn. (JP)
Jeff / 1 Highland St. / Baldwin, NY 11510

REJECTED #3 / $5.00
5 3/4 x 8 1/2 - copied - 40 pgs
One of the first pieces in this is a short article on Hong-Kong-Kung-Fu-Shoot-em-ups, focusing on John Woo's "the Killer". Anybody who's a friend of John Woo is a friend of mine... Plus band interviews, hit and miss poetry, a great article on genital mutilation in the movies and some other fun stuff. Comes with a 7 inch comp

and a free poster. $5.00 may seem like a lot but you won't be disappointed. (JW)
Rejected / 9 Woodland Ave / Dun-Loaghaire Co. / Dublin / Ireland

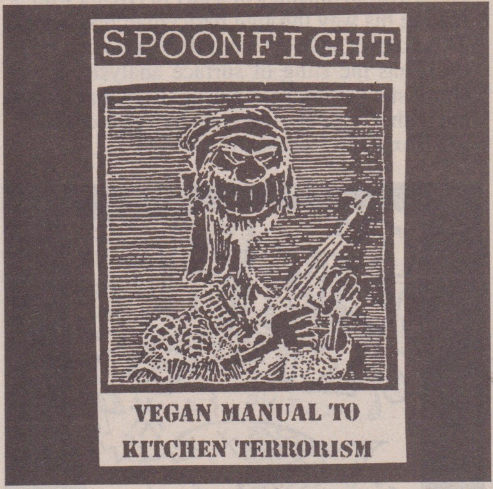
REVIVAL #4 / $1.00 + 2 stamps
5 1/2 x 8 1/2 - newsprint - 44 pgs
This was a split with the editor's cookzine, Grub, and is mainly built around Krishna Consciousness and the ideals of living a K.C. lifestyle. I liked the interview with Bloodstone, short and sweet. There's a lengthy discussion with a devotee concerning women and Krishna Consciousness, an interview with a band called Scab, and some record and fanzine reviews. The layout was attractive and there seemed to be some really good recipes in the Grub section. (SE)
PO Box 283 / St. Louis, MO 63011

RIPPING THRASH #9 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Nicely done, punk-as-fuck zine. The focus of this is purely musical, as we look at the sections that comprise the zine: interviews with Jawbreaker (yah!), Radical Noise, English Dogs, 4 Past Midnight, Disaffect, and Older Than Dirt; record reviews, and scene reports. Clean, simple, and tasteful layout. (SB)
PO Box 152 / Burton-On-Trent / Staffs. DE14 1xx / England

SCHUELL #A / $.50 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
An incredibly rough looking first issue. I really had a hard time finding any redeeming qualities about this one. Amidst some thrown together layout, you get a mail interview with Jawbreaker, some newspaper clippings, a couple record reviews, and why the editor doesn't like extremists. Sorry to say, but it doesn't look like much effort was put into this one. (SE)
2105 Beck Lane / Lafayette, IN 47905

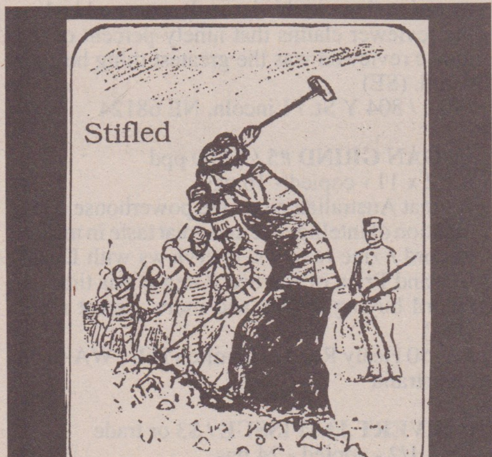
SCRATCH #1 / 1.50 ppd
8 1/2 x 7 - copied - 44 pgs
Despite all the gloomy, dark photos and the occasional chickenscratch handwriting, this was probably my favorite zine for the month. This just seeped personality. You can't get much hipper than the totally tubular 80's crossword puzzle, the handy hints for petty theft, or the list of great tongue twisters. There's also some great personal stories and some record reviews. Great first issue and I'm really excited to see how this one grows. Nice job. (SE)
2011 NE 47th / Portland, OR 97213

SEPIA #1 / $1.00 plus 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
This isn't a bad first attempt at doing a zine, which has a diverse reviews section and interviews. The definite strong point of this zine is the review sections, especially the movie critiques, but the weak point is the interview with Vision Of Disorder, which rambled about pointlessly, and the phone call to the psychic hotline could have been more amusing if the caller had attempted to push the buttons (and I don't mean telephone!) of the callee. There's a lot of good ideas presented within, but the execution isn't so strong, but hopefully in time that will change. With just a little more effort and a focus of direction this zine could become pretty good. (MA)
Ariel / 161 Littleworth Ln. / Sea Cliff, NY 11579



7TH St. #8 / $1.00 + 3 stamps
5 1/2 x 8 1/2 - copied - 38 pgs
An exciting, explorative journey into one girl's life, mind, and experiences. This issue focuses mainly on a solo trip to Sweden that brought back alot of memories for me when I traveled by myself to Europe. Strong women fucking rock my world, and the editor of this zine qualifies. Hopefully I will meet her at a show someday, being from the same neck of the woods and all. Summary: Flavor of punk and girl. (SB)
Penguin Girl Press / c/o Eden Stein / #114 1144 Sonoma Ave / Santa Rosa, CA 95405

SIMBA #8 $3.00 ppd
9 x 11 - offset - 40 pgs
This is a bit of a departure in style for this magazine, where recent issues consisted of opinions and articles this issue is mainly made up of interviews (Kim Nolan, Dave Mandel, Jordan Cooper, Jeff Unger, and Jon Hiltz) which are quite interesting and atypical of interviews, done in a way that gives you a good idea what makes up the mind of each individual interviewed. Also of interest in this issue is the article on PMS, experiences from work, and many random thoughts. As always, top notch. (MA)
Vique Martin / 20 Brangwyn Way / Brighton, Sussex / BN1 8XA / England



SIMPLE NEEDS #4 / $2.00 ppd
8 1/2 x 5 1/2 - copied - 20 pgs - Spanish
The band the Pleasure Fuckers dominate this garage fuckzine. There is a review of their new LP, Ripped To The Tits. There is a top ten, comics, stuff on psycho America, Ed Gein, and punk. The zine came with a cool poster. (HH)
P.F. Fan Club c/o Margarita Gaffaro / Molino de Viento no.5 B1 / 28004 Madrid / Spain

SIGN ON THE DOTTED LINE #3 / $1.00 ppd
7 x 8 1/2 - copied - 40 pgs
Here's a pretty cool hardcore/punk zine from one of the people behind the one-off zine; *Dairy Reich*. This issue contains an interesting and informative article on veganism, which also includes a list of animal products to look for in the ingredients of prospective food purchases, interviews with Drop Dead and Kevin Nash, along with a couple of fire stories, various opinions, music reviews, and show / travel reviews, not to mention a Brady Bunch fixation. (MA)
Sean / 30 Columbus Ave. / Edison, NJ 08817-5260

SKOINK #11 / $3.00 ppd
A4 or A5 (the bigger one) - copied - 28 pgs - English
The definitive zine for ska, oi, and - yup - punk, this issue has interviews with the Business, Distorted Truth, and Christian ska band the Israelites. Yes, Christian...Israelites. Also, there are articles on the Damned and the Skatalites, as well as loads of record reviews & a good amount of zine listings. A fine zine to cover what it does. (KQ)
Van Mieghem Johan / Postbus 41 / 9550 Herzele / Belgium

SOMETHING FOR NOTHING #25 / free
4 1/4 x 5 1/2 - copied - 40 pgs
This zine is fairly bland. A lot of writing about families, smoking, spiritual comic books, going to a yuppie Christian seminar, and more with an eerie religious overtone. Not for blasphemous, corrupt, sinning atheists such as myself. (ML)
516 Third St NE / Massillon, OH 44646

SOUL TWINKIES #7 / $2.50 ppd
8 1/2 x 11 - copied - 24 pgs
Sex, drugs, violence, tattoos & graffiti from the master of punk cartooning, Mr. Bobby Madness. This comic will shatter your brain, check it out. Age statement required. (JP)
Wow Cool / 48 Shattuck Sq. #149 / Berkeley, CA 94704

SOUND OFF #5 / 2 Stamps or Trade
5 1/2 x 8 1/2 - copied - 14 pgs
Thorough interviews with Jara and Propagandhi. Brief opinions on a variety of social issues, ie communication and homelessness. There is an ever so slight tone of authority or perhaps, the

self assuredness of a *writer*. Overall, though, an interesting zine with reviews and topics for future issues to include Tibet, East Timor, etc. (CC)
Dan Gatewood / 3432 S. 45th St / Milwaukee, WI 53219

SOUND VIEWS #31 / $1.50 ppd
8 1/2 x 11 - offset - 32 pgs
Well, mostly a music zine I'd say. With the likes of Deadguy, Pillbox, They Might Be Giants, Madball, The Devil Dogs and Chuck Vale. There's also columns, reviews and ads. Kinda an East coast thing. (JX)
96 Henry St #5W / Brooklyn NY 11201

SPIKE FANZINE #2 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 18 pgs
This issue has interviews with the Rickets, D.B.S., and M Blanket. It's a good personal view on the Vancouver area, and I liked it. (SC)
PO Box 8 / 199 West Hastings St. / Vancouver, BC / V6B1H4 / Canada

SPOONFIGHT / $2.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
In a quandary over what to feed your hostages? Well, look no further, the *vegan manual to kitchen terrorism* has arrived. Full of tasty rations, this cookbook is darn militant, all pun intended. (CC)
Thermos Trust Distro / PO Box 12641 / Berkeley, CA 94712

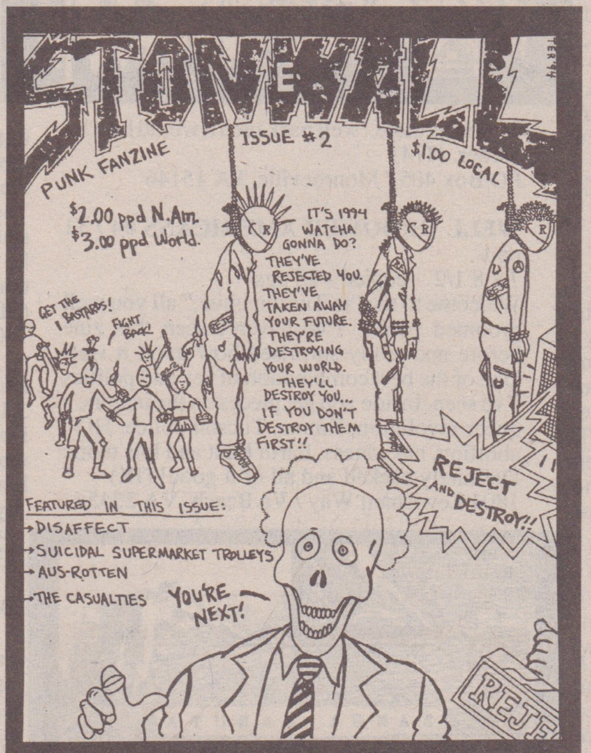
STIFLED #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This entire zine seems to be a long rant about the values of "good packaging" and how "good packaging" adds to something's level of punkness.(?) This is very self conscious and hyper surface aware and sensitive zine with little, if anything to offer a reader looking for any type of insight. (JB)
Jocelyn Rousseau / 215 Elmore Ave / Woonsocket, RI 02895

STONEWALL #2 / $2 ppd N. America
8 1/2 x 11 - copied - 24 pgs
This zine covers the burgeoning cartoon punk scene: fashion/drunk punx with spiked hair and studded leather jackets on the '80s nostalgia tip. Ints w/ Casualties, Aus- Rotten, Disaffect, and Suicidal Supermarket Trolleys. The fact that they *misspelled* the title of the zine on the cover (they caught the mistake but couldn't be bothered to redo the cover) says something about the quality of this zine. (PK)
PO Box 1886 / Main Post Office / Edmonton, AB / T5J 2P3 / Canada

STOP CONTROL #1 / $1.50 ppd
11 x 8 1/2 - copied - 28 pgs
A good start for a new zine, interviews with Checkered Cabs, a bunch of ramblings about D.C., major labels and Bad religion. Go, man, go. (SC)
PO Box 25641 / Washington, DC 22807

SUCK #2 / $1.00 + 2 stamps
8 1/2 x 11 - copied - 38 pgs
How many poorly reproduced pictures of Ressurection, Mouthpiece, and Ashes does this world need? About the only redeeming factor I found in this zine was the spread on breakdancing and the list of cheesy pick-up lines. There's a short article on vegetarianism, but it's mostly made up of xeroxed Edensoy recipes and borrowed information. The interview with strange Nate was pretty funny, but the interviews with Alert and skater Panama Dan were shallow and, for the most part, uninteresting. (SE)
Mimmo Mortillaro / 35 Hodgkins St. / Gloucester, MA 01930

SWEET PLUS #1/ 2 stamps or $1 ppd
5 1/2 x 8 1/2 -copied - 18 pgs
A tag team, boy/girl best friends in the whole world, we love each other to bits, coordination of words. A little story about working in a factory and some stick figure comix. There is nothing necessarily new or that fascinating about this, but it is so sincere in its niceness that its worth reading just to feel cleansed of all the meanness in the world. (JB)
Ohnesorge / 1 Meadway / Bronxville, NY 10708



SWISS ARMY BUTT #2/$1 ppd
5 1/2 x 8 1/2 - copied - 22 pgs
Real journal entries form a third grader's diary. Which includes the actual quote of "Simon LeBon in my candy love". A mighty teenage rebellion in a softy sweet form. Mindless rant about dumb band names and a "separated at birth" comparison of Huey Lewis and Henry Rollins. (JB)
Keara/ 124 Havighurst / Oxford, OH 45056

TENSION BUILDING #1 / $2.00 ppd
8 1/2 x 11 - copied - 34 pgs
Lots of damn pictures, bucko. A few notches above the slew of s.e. hardcore zines out there, if only because the pictures were nicely reproduced. Interviews with Ashes, Starkweather, and Framework. The only interview to peak my interest was the one with Ashes. I didn't see anything very original in the content of this zine. There's a completely moronic blurb on relationships on the inside of the back cover, which states, "Why is it that when some males find a female companion they usually become *whipped*? The point I'm trying to get across in my life, I found when male friends have a girlfriend their almost totally dependable on them." Duh. (SE)
429 Osborne Ave / Morrisville, PA 19067

THE ATOMIC BALLROOM #3 / $1.00 ppd(?)
5 1/2 x 8 1/2 - offset - 28 pgs
Let me just tell you that there are seven (7) full pages of a Rancid interview. A very insightful conversation with mostly Lars and Lint, I'd have to admit that it was worth 25¢. There are articles to get you up off your butt to do something as well as interviews w/ Killdozer and the Bollweevils. The boxy layout makes for some consistency. (KQ)
PO Box 48321 / Athens, GA 30604

THE BLAST #3 / $2.00 ppd
newsprint - 28 pgs
New issue of this overtly political anarchist paper produced by (amongst others, ex-members of Profane Existence). Serves up an intelligent, insightful, and thought-provoking collection of articles on control unit prisons, the truth about D.A.R.E., the Zapatistas, G.A.T., Stonewall, and the ongoing trial of a Minneapolis anti-fascist. If education is a weapon, this is a good place to start learning. (SB)
PO Box 7075 / Minneapolis, MN 55407

THE MATCH #89 / $4.00 ppd / $10 - 4 issues
5 1/2 x 8 1/2 - printed (color cover) - 86 pgs
If you've never seen an issue of this self described 'Anarchist Journal', you're truly missing out. Without a doubt the most consistent, engaging and intelligent anarchist literature I know of - there's simply too much in here to bother listing specifics. If you're interested in more than simplistic tokenism like 'Kill the Pigs', this is required reading. Excellent as usual. (TM)
PO Box 3488 / Tucson, AZ 85722

THIRSTY AND MISERABLE #1 / $3 ppd air or $2 ppd surface
5 1/2 x 8 1/2 - copied - 44 pgs
Of course I had to review this one since it has Mad Max on the cover. This zine is further proof for my belief that Australia is the punkest country on the planet. Interviews with Bored, New Killers OTB, DOA, and Hippy Knight Records, plus a first-rate record review section. Recommended. (PK)
PO Box 666 / Indooroopilly Q. 4068 / Austrailia

3W #3 / $6.00 ppd
8 1/2 x 11 - offset/glossy cover - 44 pgs
A graphically stunning Internet mega-magazine. Touted as the "global networking newsletter" and "the Internet with a human face", this magazine is generally recommended for those who know a bit about the 'net, as they'll get the

most out of it. Tidbits for those thinking of dabbling. News articles, letters, and a goldmine of resources, and especially valuable are the listings/descriptions for North American Networks, bulletin boards, European Network Access and Freenets. A vast array of info presented in a superb style. (SB)
AK Press / PO Box 40682 / San Francisco, CA 94140-0682

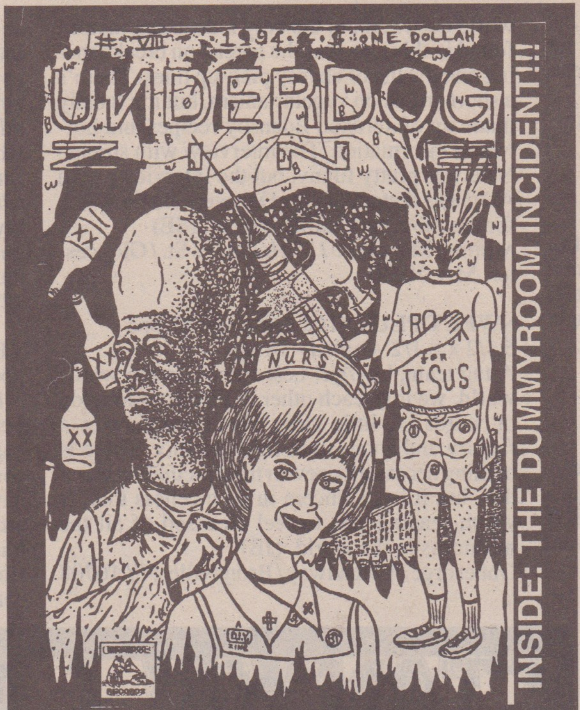
TRUST # 47 / 3 DM
8 1/2 x 12 - offset - 66 pgs
Big German music mag. Has Badtown Boys, Bad Husbands, Fundamental, Dharma Bums, Spermbirds, Green Day, Jawbox, Cora E, Peach, Gwar. Reviews and ads and all the rest, and my favorite, lists of who's touring Europe right now. It's in German, don't forget. (GF)
Salzmannstr. 53 / 86163 Augsberg / Germany

UNCLEAN #6 / $1.00 ppd
8 1/2 x 11 - copied - 50 pgs
Lots and lots of clips and comments and graphics, just full of em!! Pollution, bikes, pro-hemp/pot legalization, jobs, recipes, local East Bay views on Food Not Bombs, punk soccer and saving the best for last...Lunar landing hoax information and expose!! Punk and full of attitude. (CC)
2550 Shattuck Ave #13 / Berkeley, CA 94704

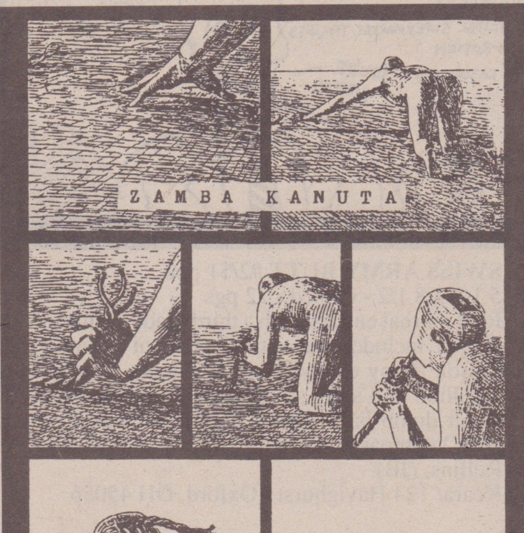
UNDERDOG ZINE #8 / $2.00 ppd
8 1/2 x 11 - newsprint - 48 pgs
Definitely one of my favorite 'bigger' zines - U-dog crew always dig up something interesting to read. This issue is dominated by a blow by blow account of the happenings at the Dummyroom Gala Event - more, honestly, than I cared to know about the whole thing. Also included - confessions of a pack rat, Buffy and Sissy, The Chicago Floodlight on Quimby's Queer Store - in short, tons of shit from a zine that has more personality than 98% of the crap in this section. (TM)
PO Box 14182 / Chicago, IL 60614

VERA KRANT #18 / $3.00
5 1/2 x 8 1/2 - offset - 30 pgs
Oh, how I wish I could read Dutch, but I can't. So, I'll just sit here and ogle over the beautiful full-color cover, swell layout, and interspersed colored pages. From my understanding of Dutch, this issue informs me that Unwound have quit playing music (sniff, sniff) and opened a retail lawn care store, Dinosaur Jr., in Dutch, is pronounced gershtoopid, and Vera Krant is planning to overthrow the world. Very nice. (SE)
Oosterstraat 44 / 9711 NV Groningen / Holland

WARFEAR #4 / $1.50 ppd
8 1/2 x 11 - copied - 42 pgs
While I still respect political zines like this - at times it's tough to get excited about them - there's been too many, especially too many that look just like this one...Interviews with Social Outcast and MDC, Food not Bombs, animal rights, queer power etc. Would benefit much from a bit of layout development - the content is there - well packaged it would hit a lot harder. (TM)
PO Box 405 / Monroeville, PA 15146



WELL GROOMED AMERICANS #4 / $1 ppd
7 x 8 1/2 - copied - 28 pgs
Welcome to the "in Tucson issue," all you well groomed punks. I've haven't seen this zine before and really surprised how good it was. One of the best combination of sex and politics I've seen. Inside you get pieces on the majors, a queer revolution, Emma, Tucson police, HIV, abortion, nakedness, Earth First and lots more. Definitely packed and all of it good! (JX)
1804 Lewisham Way / Va Beach, VA 23454



YOUR BUTT #4 / $2 ppd
8 1/2 x 11 - offset - 20 pgs
Welcome to the print version of a Winston Smith-DK record, which they purport "focuses on the wonderful world of cranial warfare and the elements of mass hysteria." hmm, the world of zines... Anyways, what that means is inside you'll find letters, reviews, "eye" stories, a Bloat interview, and some real entertaining stories... all this and pictures too! (JX)
465 California St. #715 / SF CA 94104

ZAMBA KANUTA #2 / $1.00 ppd or trade
8 1/2 x 11 1/2 - copied - 17 pgs - Spanish
These are mostly typed articles that I couldn't fully grasp. There was one interview, and a couple of ads. Besides the cover I didn't find much here, but a difficult reading lesson in Spanish. (HH)
Richard Nossar G. / General Mendiburu #751 / Lima 18 / Peru

ZEITGEIST #4 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 26 pgs
Lots of word action going on here. Absolutely no horribly reproduced band photos to be found, which is a nice change. There was just a lot of stories about all kinds of things, ranging from UFO's to the hereafter. I thought the listing of Chicago area bands, fanzines, and venues was helpful and interesting. There's a couple of music and zine reviews snuck in here and there, plus a couple of ads to be sure those promos keep coming. Nothing that got me spitting fire, but an enjoyable read. (SE)
7707 W. Gregory St. / Chicago, IL 60656-1642

ZERO POINTS BULLETIN #? / $1.00 ppd
5 1/2 x 8 1/2 - copied - 30 pgs
Done by an anti-society, down with government, to hell with television it can only kill you kind of person. Very aggressive against any hypocrisy of those people in power. Damn swell. (SC)
530 Moreland Ave / Atlanta, GA 30307

ZOOM #10 / 1.00 ppd
5 1/2 x 8 1/2 - coped - 20 pgs
From the looks of the layout, it appears the editor has a big stack of 50's era magazines sitting at home. Lots of old clippings and advertisements make up the majority of this zine. There's a little blurb on teenage romance novels, suggestions for stocking up on graffiti accessories, and a cadet cosmic decoder wheel. I don't quite understand why someone would want to xerox a bunch of of complete, unaltered ads , for none of them were that amusing. You also get a few personal rants, some poetry, and a couple zine reviews. This just didn't interest me. (SE)
Fin Mckenty / 418 Ave. H / Snohomish, WA 98290-2634

MORE LISTINGS

AMERICA #2 / 25 cents & 2 stamps
Lots of opinions, clippings and reviews.
Travis Fristoe / 228 NW 19th Ave. / Gainseville, FL 32609

ARTISTIC ADVISORY #1/ $3.00 ppd
What this is is actually a calendar for 1995 with each month's graphic dedicated to a political issue or slogan.
12 months of anti-authoritarian attitude to greet you every time you check the calendar!!!
PO Box 51465 / Raedene 2124 / Johannesburg / South Africa

CHUMPIRE #39 / S.A.S.E.
The latest installment in this long running one pager of thoughts, reviews and what have you. As always interesting and 'human'.
Greg K. / PO Box 2514 / West Lawn, PA 19609-0514

CHUMPIRE #40 / S.A.S.E.
I'm betting that this is the longest running one pager around at the moment. In this issue there are a lot of personal experiences with music figured in at just the right moments, along with news and reviews.
Greg K. / PO Box 2514 / West Lawn, PA 19609 - 0514

CLIPPER GORE #2 / 2 stamps
This is almost entirely made up of reviews, except for a couple of badly done comics.
Jeremy Spaulding / 1423 Vine St / Waterloo, IA 50703

FIGHT ME PUNK # 2 / 30. cents and 1 stamp
Inside this zine you'll find opinions on smoking, the State, exploitation of punk, etc.
Luke Sineath / 230 Keating Dr / Winston-Salem, NC 27104-3204

FUNCTION #12 / S.A.S.E.
A slightly shorter version of an excellent zine. Personal writing full of anger, confusion, hope and all the other crazy emotions that fuck with our heads and lives that in the end make us humans. I'd have it no other way myself. I can't wait for a full issue.
Dawn / 1228 59th St / Oakland, CA 94608

GRAND AMERICANA #1 / .50 cents ppd
A new zine from Central Texas that hopes to help get things started in that region. This issue has an interview with Primitive Tribes, a travel story, reviews, opinions, clippings, etc.
Rodney The Pickle / 1204 N. L.B.J. #205 / San Marcos, TX 78666

HELTER SKELTER #2 / 2 stamps
An interesting article on the Constitution that you should check out, plus reviews.
3519 Woodbine St / Chevy Chase, MD 20815

I CAN'T SWIM #1 / 2 stamps
Opinions, recollections, poetry, art, reviews, and an interview with the editor's friend Jamie Brock.
Michael / 222 E. Elm St / #813 / Wichita, KS 67214

INTY BINTY #7 / S.A.S.E.
The newest issue has the editor talking about work and a couple of contrasting experiences along with a cartoon and reviews.
Tony Binty / PO Box 621 / Grayslake, IL 60030

MOO COW #11 / $1.00 ppd
The main content of this issue is reviews, and then there's an argument about hunting, plus opinions, and a short story. Well written material all around.
38 Larch Circle / Belmont, MA 02178

MOTORCYCHO #2 / SASE
The newest issue of motorcycle culture coupled with pop culture via music and movies. This issue looks at movies and an interview with Daytona, plus other things. They also have a compilation tape available.
PO Box 1564 / Point Roberts, WA 98281

NEEDLE IN A HAYSTACK #4 / 2 stamps
Mostly opinions, art, comics and all of it handwritten. Musically, they lean towards the pop side of things.
Joe Prettyflower / 57 Baldwin St / Bloomfield, NJ 07003

NO FUTURE #2 / $2.00 ppd
Clippings and whatever on the Sex Pistols and loads of stuff on G.G. Allin along with poetry and other atrocities.
Justin Gregorits / 101 Harrisburg Pike / Dillsburg, PA 17019

NO JANGLE - THRUST HERE! #1 / $2.00 ppd
This zine is mainly focused on the indie rock scene, so if you're a fan of that you may want to send off for this. Reviews of shows and and records, along with opinions and an interview with Dave Markey. Interesting read.
PO Box 633 / Metairie, LA 70004

NORTH OF BOSTON #1 / $2.00 ppd
This mainly serves as a contact source for the areas north of Boston with addresses, phone numbers, along with write ups, photos reviews, columns and more.
Brian Morrisey / CSC 100 Main St / New London, NH 03257

PERSONAL POLITICS #5 / $1.00 ppd
Interview with Scratch Bongowax, a journal thing, opinions and reviews.
PO Box 644 / Banner Elk, NC 28604

PREP KILLER 313 & #14 / $2.00 ppd for the whole lot
A comic dedicated to venting hatred towards preppies. If you can relate then check it out.
Follies / PO Box 822 / Bowie, MD 20718-0822

PROLIX AGENDAS / SHIT FER BRAINS split issue / $1.00 ppd
A colorful package with lousy printing quality. The Prolix Agenda side is mostly artsy and poetic with political undertones while the Shit Fer Brains contains interviews with The Queers, Rorschach, Pink Lincolns, PETA pamphlet clippings, etc.
PO Box 990704 / Boston, MA 02199-0704

REAL WORLD #1.5 / S.A.S.E.
Hey, there are presently two zines existing under the same name, but, apparently, this one has been in existence longer, 2 years! This mini issue is an 8 1/2 x 11 sheet of paper folded onto fourths containing many reviews, and an Assuck interview.
Mike Gifford / PO Box 1201 / Buffalo, NY 14213-7201

RODENT #3 / 2 stamps
A handwritten zine with a snotty attitude that questions what's going on around them and makes a point to put their two cents in, regardless. Mostly opinions and recounts of personal experiences in day to day living along with reviews and a little bit of humor.
Roger Peet / OCMR 1947 / Oberlin, OH 44074

SCHIZOID #1 / 25 cents & 2 stamps
Opinions, art, and way too much poetry. To the wall!!!!!
Jeffrey / 195 Hanson Dr. / Springfield, MA 01128

THE REAL WORLD #1 & #2 / S.A.S.E.
Here's a one page zine done by the editor of *Break Free*, which is put between issues of mentioned zine. The writing is personal in the way that if you don't know the people he's writing about, you won't care.
Chad Rugola / PO Box 121 / Lehman, PA 18627-0121

REVIVAL #5 / S.A.S.E.
Here's a one page version of a Krishna inspired zine with opinions on privilege, veganism, and Krishna consciousness. Next issue will feature a 108 tour diary.
John / PO Box 283 / Ballwin, MO 63022-0283

THE CRASS MENAGERIE #4 / S.A.S.E.
This is a one pager focused on reviewing hardcore - metal - grind - whatever records and CD's and a few random opinions.
Jeb / 356 N. 550 E. 23-3 / Ephram, UT 84627

THE FRESHMAN FIFTEEN #? / 25 cents & one stamp
The trip to Olympia issue.
019A Walsh Hall / Grand Forks, ND 58202

UNDER PRESSURE #? / $1.00 ppd
Propaghandi interview, Blown Apart Bastards centerfold, opinions and reviews.
Tyler Galloway / 939 South Ave. #4 / Springfield, MO 65806

VOID #1 / S.A.S.E.
A new one pager that is made up of reviews of live shows and recorded matter.
Mike Pelczarski / 15 Hofe Rd / Orleans, MA 02653

VOID #2 / S.A.S.E.
The latest issue of this one pager is made up of reviews of the latest releases, and then there's a brief piece on Henry Rollins.
Mike Pelczarski / 159 Main St. / Three Rivers, MA 01080

WE'RE NOT LITTLE #2 / $1.00 ppd
Personal style writing with an attempt at communicating with others and possibly finding a common ground, plus poetry, reviews, etc.
Jen Buchenberger / 225 N. Calvert Upstairs / Muncie, IN 47303

ZINE OF THE MONTH

This month's installment of zine of the month goes to none other than *Tidbit* from Southern California. It's only five issues young but within that time this zine has made progress with each issue, quality layouts, photos, interesting interviews with a diverse range of bands, opinions. etc., and at the same time *Tidbit* has inspired a lot of people to start a zine of their own. Each issue is full of photos of various bands from within the hardcore/ punk realm of music and ideologies as well as interviews and more set to a nice clean and imaginative cut and paste layout. The preceding conversation took place on July 17, 1994 around the corner of the Maconda in LA. Asking questions was Matt Average and providing answers was editor Dave Sine.

MRR: Start us off with a history of *Tidbit* and who started it.

Dave: Well, that basically starts when I started the whole zine, and that all started one day when I was out skating around, a long time friend of mine, Doug Turner, had a zine and he gave me a copy of it, and I thought it was really cool. Because, for once, a person on my level did it, because for me, zines were something other people always did. It was nothing I ever thought I could do, and now I figured out if he could do it, I could do it. I started helping him with his zine, it was called *Burnt Offering*, and as I did it I realized I could do it on my own, and then I started *On Line*. I did that for a while, but it just seemed to drag, it took forever to get issues out, it seemed not very inspired to do it anymore. For a while I was doing it with Josh from 411, he got busy with the band and just the whole uninspired feeling made us decide to call it quits. I still wanted to do a zine, so I did *Tidbit*.

MRR: What year was this?

Dave: '89. Late '88, early '89 was when I started to help on *Burnt Offering*, and summer of '91 was when I started *Tidbit*.

MRR: Could you describe how the early *Tidbit*'s were as opposed to now?

Dave: I've always like big pictures, but the first two issues of *Tidbit* I had photos half toned and that was really expensive to get them half toned so I used smaller pictures. Now I do the Kinko's 50/90 thing, and I'm able to have my nice big pictures. I learned, just playing around on copy machines.

MRR: I remember the first two issues were really just straight interviews and photos, and issue 3, 4 and the new one, I noticed that you put more personal content in, such as opinions. What brought that on?

Dave: It's something that *On Line* never had, it never had any opinion pages, so I wanted to do that with *Tidbit*, but I've never been a very good writer, I've always had a hard time getting my thoughts across on paper well. So I've been working on that. With #4 and #5 I've just been writing whenever I'm inspired. I like opinionated zines. Some of my favorite zines are more personal zines.

MRR: Do you ever feel intimidated putting your thoughts in a zine?

Dave: A lot of stuff I'll write and not read for a long time and that way when I re-read it if I still like it I'll usually use it. I think of how it will read later on, but I'll also write it no matter what just to document this part of my life. That's another thing I'm doing with *Tidbit*, is using it as a documentation of my life so I can look back when I'm older.

tidbit
fanzine
issue 5
$2

MRR: That's a good idea. We talked about this earlier, before we started the tape, about how your zine has sort of changed direction as far as music coverage, are you totally tired of the music that you covered at first or have you always been into other forms of music?

Dave: For me, I've grown up on punk rock and I've always listened to more punk stuff, and then when I got into hardcore it was really nice and fresh for me then, but lately I've realized that so many hardcore bands are rehashing the old stuff. I remember when I was getting into hardcore all the older guys were like, "All the stuff you're listening to is a rehash of what I listened to", and now it's like I'm in their shoes going, "All that stuff's a rehash of what I listen to". There is till a lot of good hardcore, but for the most part, my heart is still with punk rock. I've found way to many hardcore kids limiting themselves. I've found myself doing that, and I've always never liked that, so when I found myself doing it I felt I needed to branch out and I did. I found a lot of really good stuff. Now, being older and stuff, I'm able to see a lot of those bands a lot more now, and since I like them I'll put them in my zine.

MRR: In what ways has doing this zine effected your life, if at all?

Dave: It has totally effected it. I don't go out that much, just hang out. Its really got me more into photography, something I would like to maybe do as a career. Writing, I really like writing even though I'm not good at it. I've met a ton of people and I've been able to experience a lot of things I wouldn't normally do, travel around the country and stuff like that.

MRR: Earlier you said that you have some side projects, does that come form doing the zine?

Dave: Yeah, basically. One of them is called *Pointless Stapled Pages*, it's an all contribution zine. It's basically just whoever wants to write something, whoever doesn't have a zine but has an opinion they want to put forth about something, here's your opportunity, you can have it in a zine, people will read it and it's a forum for artwork. If anyone has anything, send it to me. Another project is going to be more of a magazine type of thing, it's going to be called *Double Overtime*, it deals with nothing but hockey. Interviewing players and stuff like that.

MRR: What inspired that to come about?

Dave: Being a big fan of hockey (laughter), and a friend of mine gets a lot of connections. He liked my zine, and I've always thought of doing a hockey zine, and one day he was like, "How would you like to do a hockey zine?", and I was like, "You read my mind"! We totally talked about it, and so we decided to do it. We're hooking up with a few players, an older player Charlie Simmer from the Kings, might happen, we're not sure yet, we've been talking to him...

MRR: Is it going to be a slick production or xeroxed?

Dave: It will be xeroxed the first time because that's all we have access to right now. But as it goes it might get slicker. It depends on the financial situation.

MRR: Will it effect the future of *Tidbit*?

Dave: Probably not. Because *Tidbit*, for me, is my own personal zine. *Tidbit* is something that happens when the inspiration is there, there's no set limit on time. Whenever I get the inspiration for it, it will still happen. I have a photo issue coming out. It will be the first two years that I've taken photos.

MRR: Let's wrap this up with whatever you may want to say.

Dave: Hi, and thanks to all of my friends.

TIDBIT
PO Box 5846
Huntington Beach, CA 92615

VACUUM RECORDS

mailorder

november

ACME	Blind	Twisting crunch w/ gasoline vocals	Machination	EP	2.75
ASSUCK	Anticapital	Hard to believe it's so good	Comm. Cause	LP	7.00
BACKDRAFT	The Stream...	awesome hardcore!	Crucial Resp.	EP	2.75
BLITZ BABIES	M17	'Fast fast fast' as Henk says...	Kangaroo	EP	3.00
BLUNDERMAN	Blunder on..	Tragically overlooked melodic HC	Ragamuffin	10"	5.00
COLD WORLD	None of yr...	Newest CDS - still pushing it	Lost & Found	CDS	7.00
CRISIS OF FAITH	American Dream	Great Canadian HC of a few yrs ago	Ragamuffin	EP	2.50
DISCLAIM	Cry in the Hatred	Out of print Japanese hardcore	600671	EP	3.50
GUNS AND WANKERS	Fear & Loathing	Magazine + 7" - excellent	Fear & Loathing	zine	7.00
HEALTH HAZARD	s/t	Amazing 10" - peel yr paint!!	Flat Earth	10"	6.75
HERESY	Liveat Leeds	Great one sided single - cheap!	Open	EP	2.00
KORT PROSESS	1994	9 songs in under 9 minutes - great!	Heart First	EP	2.75
KURO	Who the Helpless	U.S. Version - 8" to boot 7"	I dunno	EP	2.75
L'ARM	Sexism sucks	Practice recordings - benefit EP	Wicked Witch	EP	3.25
MY LAI	Unstuck	Great HC- tempo changes galore	Carsh	LP	7.25
NAPALM DEATH	Harmony Corr.	Czech press of great LP	Earache	LP	7.00
SELFISH	System Kills	Fierce Finnish Thrash	Genet	EP	3.25
SEPTIC DEATH	Gore Story	boot of demos / live / rehearsal	Lost & Found	LP	2.00
SPARKMARKER	Product	last 4xEPs- most beautiful CD ever	Final Notice	CD	6.50
TEENGENERATE	Audio Recordings	Great early material - half covers	Munster	10"	8.25
V/A ATTACK with VENGEANCE		3" sampler -LessHaze, Gloom, etc	Pressure	CDS	6.00
V/A DISCHARGED	Full Length	ENT / SDS / CFDL / EOW...	Preach	CD	6.00
V/A DOOM / HIATUS		Great single - always quality shit	Flat Earth	EP	3.00
V/A DOOM / SELFISH		A bit cheaper - great of course	Ecocentric	LP	7.00
V/A KILLED BY DEATH Vols 1/2/3/4		Infamous comps - amazing shit	Redrum	LP	9.00ea
V/A KING KONG №3		Brainbombs/Wounded Knee + 1	King Kong	EP	5.50
V/A PINK TURDS IN SPACE / SEDITION		Classic finally back in print	Flat Earth	LP	7.00
V/A RORSCHACH / 1.6 BAND		2 covers from defunct bands	Chainsaw Safety	EP	2.25
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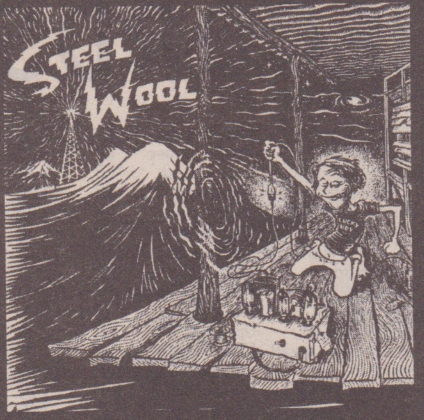

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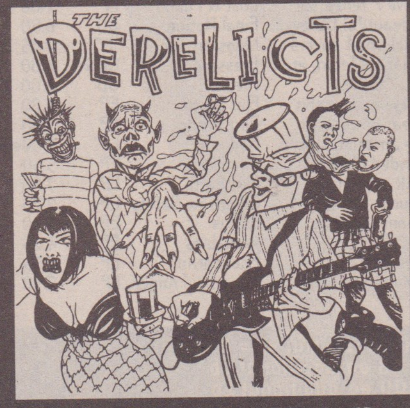

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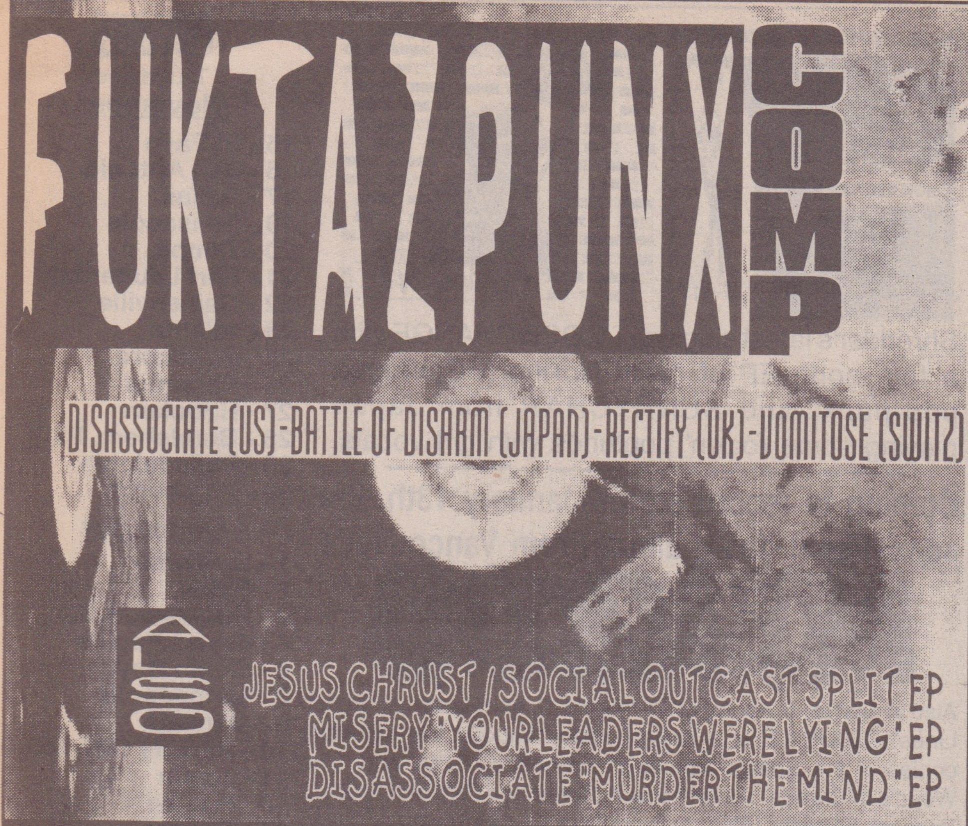
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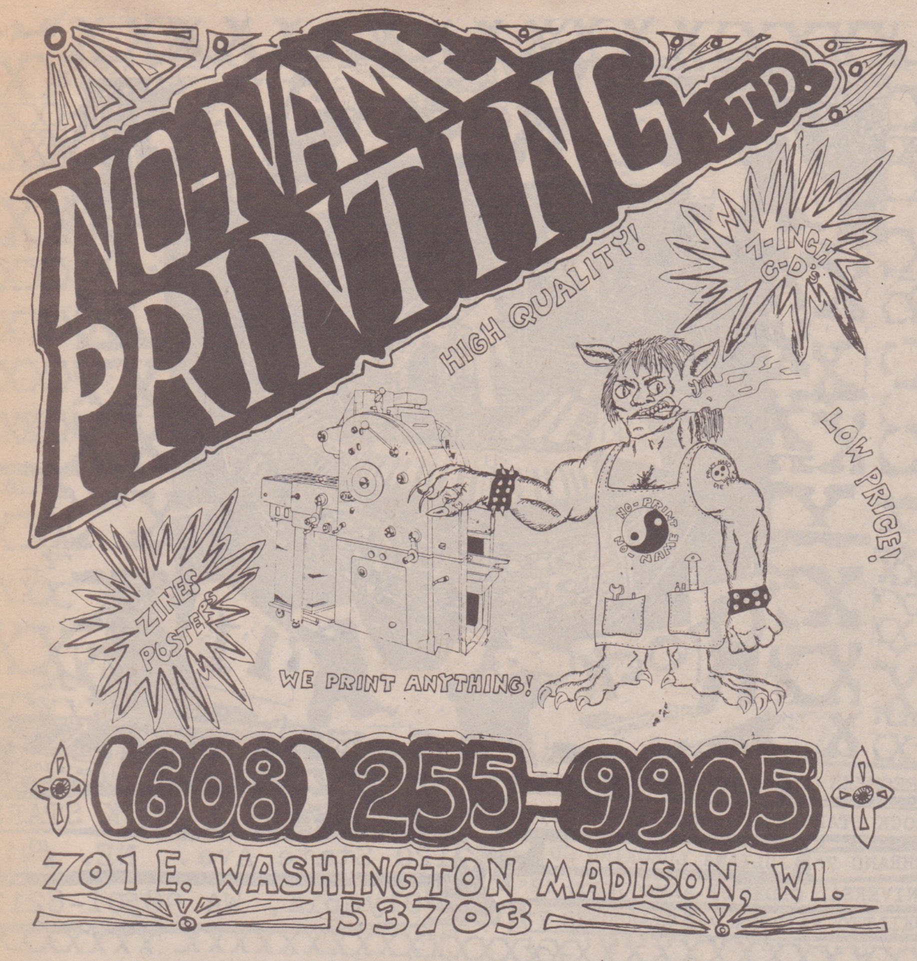
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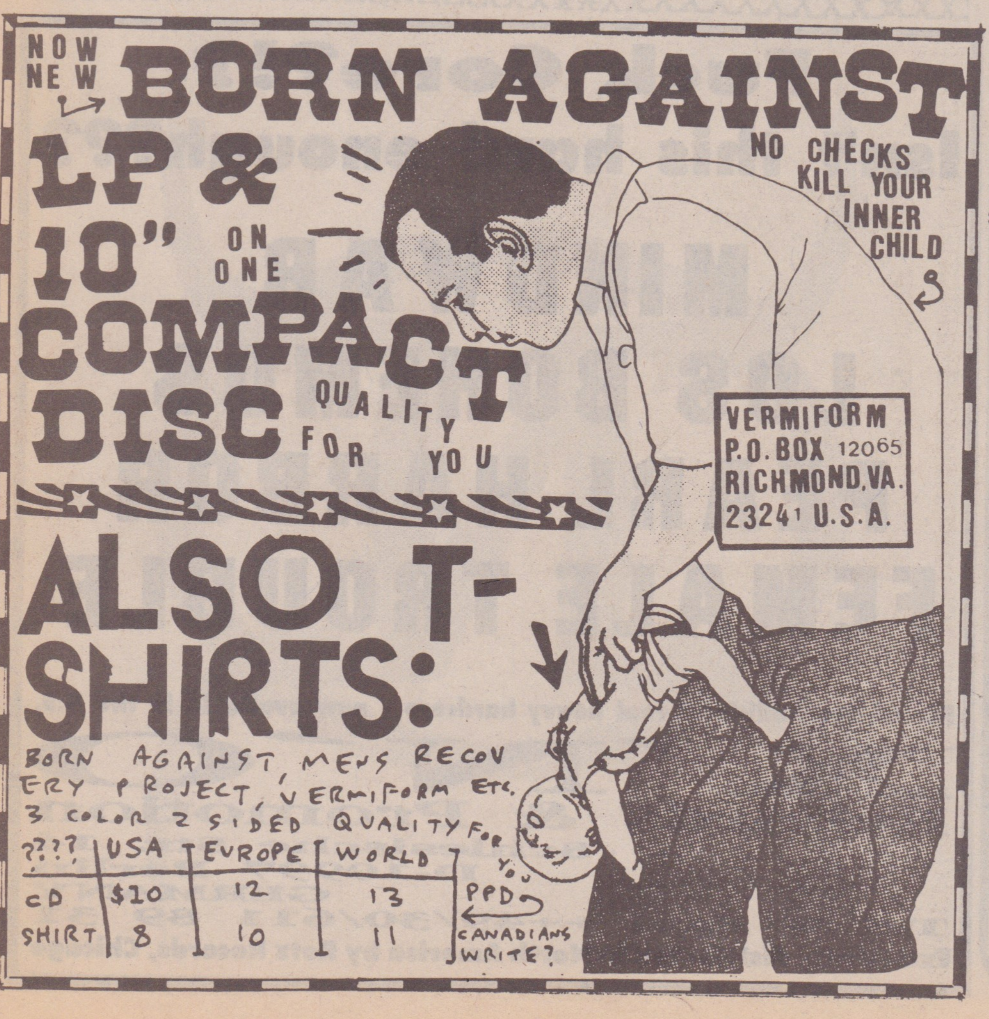
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CD comp: (74.5 Minutes!)
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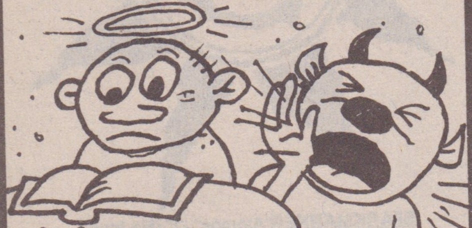

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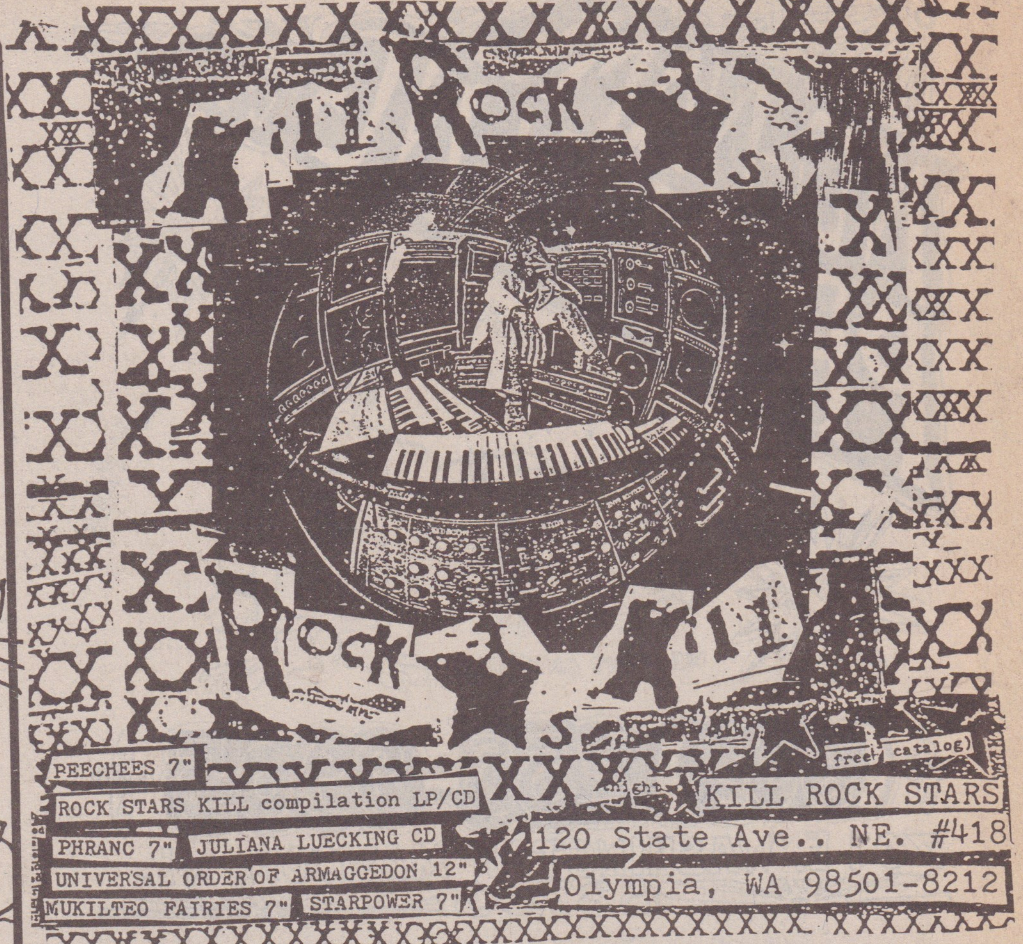

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KURO "WHO THE Helpless" bootleg—7" of the legendary 8" (Japan '84), for sale: $5 postpaid everywhere! Only very few copies available!! So write now: Raf Vendeweyer, Laagstraat 10, 3930 Hamont, Belgium.

MUSIC RAFFLE—(true!)-N. America only-moving spring 1995 and need to get rid of excess vinyl & etc. Send $2, stamp & address before December 15, 1994. 1st place gets at least 40 records, places 2 through 10 also get records. Thanx. Open Records—PO Box 482, Paoli, PA 19301 USA. 610-647-1147.

MEGA-RARE PUNK & hardcore set sale. Early punk rock original 7"s and LP's: Anti Sect, D.O.A., DYS, F.U.'s, La Peste, Minor Threat, Rude Kids, S.O.A., Social Unrest, SSD, etc...etc. Send SASE (long envelope) for list to: Mike B., 159 Emerald St., Malden, MA 02148.

RARE BRITISH PUNK / Oi! / HC. Set saile 1800+ items, Abrasive Wheels-Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel / Fax: (0462) 433089.

RARE SINGLES, ALBUMS, C.D.'S SubPop singles club, SubPop 100 & 200 on vinyl. Estrus crust, Dogmeat, Crypt, Empty, Sympathy, Bag O' Hammers, Amrep, etc... Write for free list. -Jason Munzke c/o Tony Glenn, 670 1/2 E. 3rd Ave, Durango CO. 81301

MY 3 SCUM SHIT on sale "Fall of the House of Scum"(tape $5/7"$3) "Food, Folks and Guns" 7"$3 "Fall" and "Food" shirts $10 "My 3 Scum/Jesus Saves " split 7" $3USA/$4world My 3 Scum 701 W. 8th #1, Erie PA 16502 or Smogveil Records 4249 Orchard Dr, Saybrook, OH 44004

PUNK + OI records: Discharge, Exploited, U.K. Subs, GBH, E.N.T., Chaos UK, Skrewdriver, and Link comps + Moonstomp Records Condemend 84 Iron Cross + tons more. Send a stamp + your want list + much more available. R.H.F. Records, 149 Meadow Ln. #2, New Rochelle, NY 10805.

FOR TRADE/SALE: RFTC-Speed Kills 7"+amg, Bad Religon-1st 7", S.O.B.-Leave me Alone, Danzig-Marilyn, Judge (Schism), YYY-Sin 12", & Seconds, Negazione, Agent Orange (Dutch)-Your Mother...7", Gang Green-Sold Out (green), Rights of the Accused-7", SSD-1st 12", Hanover Fun Comp-LP, Chaos UK-1st LP, Big Boys/Dicks-LP, Stalin-Mushi LP (pic. Disk) and lots of other US/TX/Jap etc stuff. Write or Fax: R. Uhlendorf, Gartenstr. 15,38114 Braunschweig, Germany. FAX: +49-531-53154. IRC/$/own list would be best.

RECORDS, CD'S FOR SALE: Screeching Weasel - Wiggle CD, Hell No LP + EP CD, Word Made Flesh 7", Buzz-oven 2 7"s, Citizen Fish 7", Cringer 7", Cringer/Hopeful Monsters split 7", Conspiracy Of Equals 7", Libido Boyz 7's, Portrait Of Poverty 7", Napalm Death 7", Nam Land 7", Atavistic LP, Corrupted Morals LP, Ill Repute LP, Killing Joke LP, Oi Polloi LP, Plaid Retina LP, Plasmatics LP, Vicious Circle LP, Antischism/ Subvert split LP, Ravers (English Dogs singer 1980) LP, when writing, tell me which one you're looking for, stamps add up. No ripoffs, send your lists too please. Tel. 503-623-8183. Rich 195 SE Dimick, Dallas, OR 97338.

CCM, NABAT, Stalag 17/Irah, Klaxon, Underage, I Refuse It!, and many more rare Italian and non-Italian records, especially compilations, for sale. Send your bids to: Dario Adamic, C.P. 15319, 00142 Roma Laurentino, Italy. Also, distribution cataog available. Send $1 or 2 IRC's.

WANTED: Will pay $$ for these things: Old 7"s, live demos and bootlegs of Youth of Today. Raw Power: "You are the victim" ep, old 7"s and bootlegs. SSD "Demo"7" and other bootlegs. If you don't have the originals but you have a copy on tape, will send you a tape + a couple of bucks. Jean Philippe, 17 st-malo, Ste-Julie, Quebec, Canada, JOL 2SO

TAPE TRADERS: Looking for tape traders: I'm into: SSD, Raw Power, Y. O. T., Judge, Ramones, Crossed Out and much more. Your list gets mine. Also for trade/ sale: DYS "DYS" lp on Modern Method records. Want: Raw Power "mine to kill" lp on Infest records. Jean Philippe, 17 st-malo, ste-Julie, Quebec, Canada, JOL 2SO

SERIOUS COLLECTORS of punk and wave 1975-85 Stoopid Records now open 90 9th St., SF, CA 94103-3867; for mail order foreign customers bring trade from your country. Buy, sell, trade, svn. days wk.

AVENGERS, BAGS, Crime, Dils, etc. Punk 7" private collection now being sold. Authentic stuff, 1976 to 1979. Dangerhouse and more. Write for list and details. R.V. 440 Pepperidge Drive, Midvale, UT 84047

MAXIMUMROCKNROLL music classifieds

GUN FURY 7 INCH. Four punk rock n roll songs on one piece of vinyl. Only four bucks (includes postage). Send to: Gun Fury, Fairway Records, 736 Steeplechase Rd., Landisville, PA 17538.

100 RAMONES VIDEOS and audios from 1974-1994 for sale. Also videos from Murphy's Law, Agnostic Front, Lunachicks, Biohazard, GBH, Exploited, Skrewdriver, Fear, Plasmatics, Poison Idea. Send your want list and stamp to R.H.F. Records, 149 Meadow Ln. #2, New Rochelle, NY 10805

VITAL VINYL Punk 7"s & 12"s for sale. From Abrasive Wheels to Youth Brigade. More than I can list. Write and ask. Send a SASE for list. J. Draper, 329 Sweetbriar St #2, Pittsburgh, PA 15211. 412-431-3977. After 6.

HAVE FOR TRADE (or sale, send offers) Anti System LP 7", Amebix Winter 7", Icons Of Filth LP, 7"s, Apostles 7"s, Active Minds 12", Rattus LP's, 1st 7", Lost Cherries 7", Crass 7"s, Asocial 7"s, Crude S.S. 7", etc...Wants: old US and Japanese hardcore, punk, Nirvana; Love Buzz 7" (orig!) Write: Filip De Volder, Annuntiatenstr. 92, 8000 Brugge, Belgium.

ALL 7" ALL $2!!! Lightingboy! 7" only mail order/ distro. Send 2 stamps or 50 cents for the latest catalog. Bands and labels, get in touch. Lightingboy! 300 N. Bryan, Bloomington, IN 47408

EX-SCREECHING WEASEL member seeking drummer to form new band (The Methadones). Must be able to tour. We are influenced by the Ramones, Muffs, Dickies, Buzzcocks and early Cheap Trick. Call or leave a message (321) 736-9631

AKU- TOWARDS THE FLAT Horizon (Transcend lo- fi ambience. Dreams of giant insect made audible) (O)nth (Motionless 4AM dronesculpture. Deep breathing encouraged) Tao Fractal (Free improvzonezza, with devouring zest). All tapes 3.00 ppd everywhere in the world. Yen Pox Concatenations, 1053 W4th St., Eugene, OR 97402. Louder Waking Dreamers. Write for distribution, idea exchange, etc.

SELLING MY RECORD, TAPE and T-shirt collection. All kinds of music from the 1960's 70's and 80's. From funk to punk. Please send me your want lists. Bob Farrington, 7 Florence Drive, Clark, NJ 07066

LOOKING FOR QUEER BANDS to be on Stop Homophobia! 2. all bands should have at least one queer member. Please send demos or write to: Turkey Baster, 6403 Johnny Morris #12, Austin, TX 78724

$$$$ PAID for all oi! music 1977-1994. To get $ paid call 415-626-3867 or write 90 9th St., SF, CA 94103-1408. USA.

STARTING NEW ZINE: Free ad space, send demos and zines for review or contributions of any kind to D.P. 282 Bedford St #7, Abington, MA 02351

"BABES" WANTED: Anyone with photos, videos, 7" or memorabilia of the Babes In Toyland, please contact Jaime Strege, 360 Barton Dr, Fremont CA 94536. Tell me what you have and how much for it.

SALE: NO QUESTIONS NO ANSWERS- Comp LP with unreleased Red Rockers, Danzig (over 15 items), DOA- SBC LP, DYS "Brotherhood", AOF- "Wait", Map (Finland) 7", 84 Flesh, Ambient Noise, NCM 7", Ism "Diet" 12" and "I Think I love You" 7", Red Rockers 7", Decry 7", Geza X 7", Freeze "Tourists" 7" plus many other US and UK. Send stamp for list: Tom, 2100 Lee Hwy #102 Arlington, VA 22201 or send E-mail address to JJones @ ATCC.ORG

HAVE: Accused 1st 12" on Sub Core, Straight Ahead 12", Misfits Walk...LP, orig. press. w/inserts, Minor Threat 12" 1st press., Gang Green 10", D.O.A. Triumph...12" orig. & uncensored press., Big City comp. LP, SOA 7", Dicks Peace 7", Unsafe at any speed 7", Rosmary's babies 7" on red etc... Want: Freestones, Detention, Heart Attack, Misfits, Bhopal Stiffs and Sonic Rendez Vous band 7"s, Naked Lady Wrestlers flexi, Ism A diet of worms 12" etc...your list for mine. By the way, I'm honest...see ya. Laurent Duguet, 18 Rue Gallieni, 94230 Cachan, France.

$2 CD'S!: Yep, I got tons of promos I want to get rid of. Most unopened. You can get 5 for $10 (includes postage) mostly indie stuff, some punk, some who knows what. Send a $10 to The CD Offer, c/o Seidboard, PO Box 137, Prince St. Sta., NYC NY 10012.

OUT OF PRINT! Major and indie cassette and CD deletions cheap. Classic Punk, Garage, PowerPop and general guitar mayhem. Cassettes $3.99, CDs $3.99-10.99. Free flyer/catalog. Just write: Infernal Racket/ Studio 135, P.O. Box 443/ Owosso MI 48867-0443 (Overseas send IRC.)

DAGGER TAPES is searching for all girl punk bands and groups with female lead vocals for our next compilation. Good sound quiality tapes should be sent by bands to —Dagger Tapes—PO Box 380152, East Hartford CT 06138-0152

BULLSHIT DETECTOR #4 out October 31st. Its been 10 years since the last detector on crass records. The spirit lives on. Double 12" LP $8 ppd in N. America, Mass Media Records, PO Box 2692, Costa Mesa, CA 92626 USA.

GG ALLIN FANS I have a mint condition copy of GG's LP, "Always Was, Is, and Always Shall Be." I will take best offer. PO Box 807, Seattle, WA 98111-0807.

GREEN DAY, Screeching Weasel, Wiggle, Gore Gore Girls, Crimpshrine, Fifteen, Jawbreaker, Tilt, Queers, Vincdictives, New Bomb Turks, Basic Radio, Operation Ivy, Downfall, Rancid, Soup, Sweet Baby Jesus, Descendents, All, Down By Law, Chemical People, big Drill Car, Husker Du, Buzzoven, Avail, Cringer, J Church, Doughboys, Dag Nasty, Fluid, Fugazi, Bikini Kill, Jawbox, Milestone, Mr. T Experience, Monsula, Nirvana, NOFX, Ramones, Seaweed, Shudder To Think, Snuff, Superchunk, Samiam, + more. Live, demo or vido. Send a self-addressed-stamped evelope (foreign $1) to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349 for a coplete list with over 500 titles. R and M Video in Waco, TX Please send me your address you didn't send it with your tapes.

ESSOASSO- 5 song demo. punk/crust/emo. you decide. It's only $2 ppd (cash). Plus, I'll mail your shit the same day. Thanks. Matt / Mi6 get in touch! Jason Ashe? 7121 Quail Woods Rd, Wilmington, NC 28405-7027. Tape comps are cool...

HELP ME! I want bootlegs, interviews, etc from Poison Idea, Bosstones, New Bomb Turks, Gism, Total Chaos and Voodoo Glowskulls. I especially want Audios, but if on video, Please only on PAL system. Must be good quality + send photos of male, female punks and skins. Ross, 2 Seymour Road, Ocker Hill, Tipton, West Midlands, England.

NEED INFORMATION on Sub Society: Heard them on old H-Street skate videos. Had a mailing address for San Diego. I've looked, but I've had no luck. If you have any info, please write Sara H., 1880 M-15, Ortonville, MI 48462.

SOUND IDEA DISTRIBUTION-Send 2 stamps or 4 IRCs for 12 page catalog. Send samples and working terms. Store opening in Tampa soon. Sound Idea / 3421 SE Micanopy Ter / Stuart, FL 34997.

BOOTLEGS OUT THE SHITHOLE in the Sound Idea catalog. Send 2 stamps or 4 IRCs for 12 page catalog. Bootleggers get in touch. Sound Idea / 3421 SE Micanopy Ter / Stuart, FL 34997.

T-SHIRTS, RECORDS, VIDEOS, CD's and more! Send 2 stamps or 4 IRCs for 12 page catalog. Send samples and working terms for consideration. Store opening soon. Sound Idea / 3421 SE Micanopy Ter / Stuart, FL 34997.

SURE I'LL CARRY your stuff! Send samples and working terms to Sound Idea / 3421 SE Micanopy Ter / Stuart, FL 34997.

HOWARD STERN'S RARE 1982 record! 50 Ways to Rank Your Mother. For cassete:$8cash to C Weber/134 West 80th #1F/NYC 10024

MAXIMUMROCKNROLL music classifieds

FAILURE FACE-Anyone who took photos, video or audio of Failure Face on tour, please contact Bob Surren / 3421 SE Micanopy Ter / Stuart, FL 34997. Thanks to all who came out! New 7" out now on Ebullition. First 7" for trade. Write me!

JAPANESE AND EUROPEAN labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea / 3421 SE Micanopy Ter / Stuart, FL 34997.

GRIMPLE! BLATZ! Looking for anything by these bands! Live recordings, flyers, videos, etc. (Grimple T's, patches?) Will pay cash or whatever. Zach, 3111 8th St. North St. Cloud, MN 56303. Also want people from Portland, Eugene, Winnepeg to write me! Please!

HEADCRAMP! 3 song 7"-$2.00, 15 song cassette-$4.00, 13 song CD-$8.00. US funds only. All prices postpaid. Free stickers with every order. Meathead Records/PO Box 29024/Thunder Bay, ON p7b-6p9 Canada

VIDEO FOR SALE. Varukers live New York 1994. European VHS. Official release. Limited 75 copies. Also features The Casualties. 13pounds postpaid UK. 15 in Europe. $25 World. Dave/45 Somerset Road/Radford, Coventry, CV1 4EG, UK. phone/fax +44 203 225378

FOR SALE. Shitlickers Cracked Cop Skulls 7", Crude SS Who'll Survive 7", Amebix Monolith and Arise LPs, Antisect Out From The Void 7", Icons of Filth Brain Death and Used Abused..7"s. Please send $1 or 2 IRCs for biggerlist. serious offers for the above to Dave/45 Somerset Road/Radford, Coventry, CV1 4EG, UK. phone/fax +44 203 225378

FOR SALE. Gears Let's Go To the Beach 7", Big Boys Frat Cars 7"with both inserts. Big Boys FunFunFun 12" !st press with insert. All mint condition, serious offers only. Dave/45 Somerset Road/ Radford, Coventry, CV1 4EG, UK. phone/fax +44203 225378

"BEST CRANKCALLS Ever Made" You'll laugh, you'll cry, you'll wink your third eye!-All the classics are here as the world renowned, "Chet", takes his sick mind and unleashes holy phone terror on poor innocent bastards. Stern says, "Chet committs-crimes of the anus-over the phone & somehow still never gets hung up on." Banned in Tokyo. 90 min-$6each-all3, $15. Send cash only to :J.T./ 12140 Central #107/Chino, CA 91710

I WANT: Toadies footage from recent Samiam tour, Evel Knieval stuff, James Brown show posters, "Disco Godfather" movie poster, Shuuder To Think "Arson" and Medusa 7" Rare Rocket From the Crypt 7"s, Neat Stuff issues and Answer Me #1. Can You Help? Joe Hunter/PO Box671273/Dallas TX 75367

VIDEO: BAD BRAINS, Big Boys, Born Against, Buzzoven, Cows, D.C. bands (80's to present-many are masters), Dwarves, Fear, Godflesh, GWAR, Helmet, Jesus Lizard, L7, Melvins, Misfits, Nirvana, NoMeansNo, Parliament/Funkadelic(old and new), Ramones, Rocket From The Crypt, Rollins, sonic Youth, Spacemen 3, Sun Ra, Superchunk, Unsane, Village People, Ween, John Zorn and hundreds more. Send a buck or 2 stamps for list(no buck, no stamps, no list!) Joe Hunter/PO Box 671273/Dallas, TX 75367.

BLACK COFFE RECORDS presents-Bobwolf "The vinyl Gift" 4 song 7". $3 postpaid. Make checks or money ordders payable to Andrew Jacobs. Why don't you buy a dozen and pretend they're donuts? Black Coffee Records/PO Box 3291/Costa Mesa, CA 92628-3291

SELLING MY PUNK record collection, 1979-1982. Many hard to find items. Over 600 LPs, 350 7"s. I also have many gig flyers from Seattle area between 1980-1986. Send $1 or IRC for list, or send your own want list to Nels, 4040 Woodland Park Ave. N. #6, Seattle, WA 98103

BLOODY MESS & THE SKABS musick for sale: "6th Grade Field trip" 15-song LP or tape $5.00, CD $8.00. "Empty" 5-song 7"ep (with poster by one of the Hillside Strangler Killers!!) $3.00. "Live" 4-song 7"ep $4.00. Send cash to Bloody/PO Box 9021/Peoria, IL 61612.

SOCIAL RETARDANCE PRESENTS "Too Precious To Be Disposable" - AZ Punk 7" comp with Horace Pinker, Ernie's Rubber Duckie, Generiks, and Alan's Fear. Also Ernie's Rubber Duckie 6 song 7" on green vinyl and Alan's Fear 5 song cassette. $3ppd each OR all 3 for only $7!! P.O. Box 25666 Tempe, AZ 85285-5666 (checks payable to William Tynor).

MISFITS, SAMHAIN, Danzig, Alien Sex Fiend and others. Send for a long list. Send 2 stamps. Reasonable prices. Red Legacy, green Evilive 2, R.I.P 1st Alien Sex Fiend 7". Sal Aartsma, POBox 1132, Paterson, NJ 07509

PENTAGRAM: D.C. First LP urgently sought on Pentagram Records 1985. Will buy or trade for rare UK or US hardcore. Pete c/o POBox 139, Liverpool, L69 4LT, England

INDEPENDENT RECORDS wanted for cooperative distribution, mail order catalog, compilations. Send sample copy and lyric sheet or short statement about the band. Distribute/ be distributed. Send self- addressed stamped envelope for more detailed information to Wabbit Wecords, POBox 3735, Wallington, NJ 07057- 3735

GG ALLIN 1956-1993 Records, cassettes, videos & magazines. Send SASE for complete catalog. Shrinkwrap Propaganda, POBox 11831, Pittsburgh, PA 15228-0831.

NIRVANA LIVE, Bethlehem, PA 11/09/ 93. I edited 2 camera sources togheter in a TV studio. For Hi Fi VHS copy (if you even care) send 13 unlucky dollars to: Dave, POBox 1433, Allentown, PA 18105. Fast service, no rip offs!

VIDEOS, TRADE/ SALE: Jane's Addiction, Jesus Lizard, Killing Joke, KMFDM, Jesus and Mary Chain, Luna, Lunachicks, Monster Magnet, Misfits, Mudhoney, Ministry, Neubauten, Nirvana, Nation Of Ulysses, NIN, Pigface, Psyclone Rangers, PTV, Quicksand, Rollins, RevCo, Samhain, Siouxie, Sonic Youth, Sebadoh, Soulside, Socila Distortion, Television, Therapy?, Tiger Trap, Unrest, Violent Femmes, Young Gods and lots more. $1 for list. Dave, POBox 1433, Allentown, PA 18105

VIDEOS!!! House Of Pain, Tar, Surgery, Melvins, Helmet, Unsane, Oxbow, Neurosis, Ethyl Meatplow, Boredoms, Zorn, Blues Explosions, Boss Hog, Jesus Lizard, Cows, Grotus, Pain Teens, Distorted Pony, SDE, Pigface, Railroad Jerk, Laughing Hyenas, Mule, Cave, Birthday Party, Cherubs, Come, Codeine, Hammerhead, Swans, 100's more!!! $! or 3 stamps for big fucking list to: Bam- Bam, POBox 562, Mundelein, IL 60060

VIDEOS!!! GG, Murder Junkies, Antiseen, Lunachicks, Operation Ivy, Rancid, Screeching Weasel, Samiam, Misfits, Samhain, Socila Distortion, Ramones, Flag, Rollins, Fugazi, Babes In Toyland, Green Day, Coffin Break, Beastie Boys, Jawbox, Jawbreaker, Helios Creed, God & Texas, Clawhammer, Lydia Lunch, Peppers, Oiler, Slug, Therapy?, 100's more!!! $1 or 3 stamps for big fucking list to: Bam- Bam, POBox 562, Mundelein, Il 60060

VIDEOS!!! Slapshot, Agnostic, SOIA, Pieces, Orange 9MM, Die 116, Vision, Sheer Terror, Wrecking Crew, Killing Time, Kingpin, Leeway, Cromags, Born Agains, Nausea, Murphy's Law, Verbal Assault, COC, Quicksand, Supertouch, Uppercut, SNFU, Biohazard, DRI, Excel, Slayer, Entombed, Godflesh, Sepultura, Napalm, Buzzoven, Burn, Underdog, 100's more!!! $1 or 3 stamps for big fucking list to: Bam- Bam, POBox 562, Mundelein, IL 60060

VIDEOS!!! Cop Shoot Cop, Hendrix, Cosmic Psychos, Into Another, Killdozer, King Carcass, Bodycount, Holy Rollers, Didjits, Dwarves, Desiderata, God Bullies, Bad Brains, Bikini Kill, Carry Nation, Carcass, Dinosaur Jr, Die Kreuzen, Voivod, White Zombie, Wood-Pussy, Fear, Neubaute, Gorilla Bisquits, Unrest, Urge, Prong, 100's more !!! $1 or 3 stamps for a big fucking list to: Bam- Bam POBox 562, Mundelein, Il 60060

SELLING VIDEOS, all live: Shelter, Gorilla Biscuits, Token Entry, Warzone, etc. Write for prices and info to: Tammy, 8950 SW 106 St., Miami, FL 33176.

MAXIMUMROCKNROLL music classifieds

VIDEOS!!! Bud Dwyer's Bloody Suicide, Traci Lords teen flix, Jane's Addiction, Muffs, Hole, Hanson Brothers, Crawlpappy, Death, Cycle Sluts, ENT, Fluid, Flaming Lips, babyland, Skinny Puppy, NIN, Front 242, Alice Donut, Bastro, FLA, Nymphs, Pavement, Pearl Jam, Nirvana, Pumpkins, Suicidal, AIC, Nation Of Ulysses, Rapemen, Big Black 100's more $1 or 3 stamps for big fucking list to: Bam- Bam, POBox 562, Mundelein, IL 60060

VIDEOS, trade/sales Bad religion, big black, bikini kill, birthday party, biafra, bukowski, bungle, burroughs, buttholes, beasties, camper van beethoven, christian death, nick cave, crack babies, current 93, cure, devo, descendents, diamanda, dinosaur, death in june, dwarves, firehose, foetus, fuyazi, galaxie 500, green day, GG, gwar, hole, horton heat, helmet, pj harvey. $1/list - Dave, P. 0. Box 1433, Allentown, PA 1g105.

MISFITS VIDEO! Bethlehem, PA, Halloween 1982. 35 minutes, tripod, Znd gen. copy. Best quality anywhere, guaranteed! Send $15 cash (hidden) or 3 blank name hrand videotapes to Dave Decay, P.0. Box 1433, Allentown, PA 18105. No ripoffs!

SET 7" SALE: (list alternatives) Iggy & The Stooges "Sick of you"S10, DOA "Right to be wild" $10, Zany Guys "Party hits 2"S6, Bags "No excess.."(clear) $15, Adolescents "Welcome to reality" $l5, Social Distortion "Whiskey 82" $15, Crimpshrine "quit talkin.."$10, Dwarves "Lucifer's crank"$8, Damned "Love sony"S~2. Bob Goldie, 125 S36 St, Boulder, Co. 80303

GREEN DAY "1000 hours" (green) $15, Headfirst $10, Grudge (green) $8, Hard Stance $15, Madball $6, V/A "Only thestrong" $8, Carry Nation $10,Chain Of Strength "What holds.."$15, Eye For An Eye $10, Face Value (lst-grey) $10, Profax $8, Reason To Believe (Soul Force) $10, Half Off "Shoot guns" $6. Bob, 125 S 36 St., Boulder, CO 80303

SET 7" SALE: (list alternatives) Edgewise (green) $8, V/A "Welcome to Albany" $8, Pressure Release "Prison.."$8, Integrity (lst on yellow) $10, Insight (Soul Force) $8, Uniform Choice (demos x 2)S10. Bob Goldie, 125 S 36 St, Boulder, CO 80303

ANY PUNK BAND wanting exposure in the underground scene...send demos, records, lyrics, pictures, etc. to be on an "Outcast of Society" comp. All contributing bands will receive a copy when finished. Ron/39150 Madre Vista Rd./Murrieta, CA 92564

SELLING SOME COOL STUFF. Misfits, Samhain and Danzig bootlegs; orig. 7 Seconds, Black Flag, Helmet, DK's, Bold, Hard-ons, and lots of others. Send for list to: Tammy, 8950 SW 106 St., Miami, FL 33176.

FLIPPER, seeking info on the band (videos, interviews, paraphernalia, etc...) Will pay. Also seeking bassist and drummer to start power trio, and correspondence from Flipper enthusiasts, cool girls, and everybody. Son Sub, 1038 Virginia Avenue, New York, NY 10472.

GENETIC DISORDER fanzine is something more than your basic letters-interviews-reviews ~ine. 80 pages filled with mass murder, confessions of a criminal, a trip to high school prom, and more, all with a humorous slant. Send $2 plus 5 stamps. By the way, does anyone have episodes of Get A Life on video? Also, avoid That's Punk Distribution in Jupiter, FL. I learned the hard way. Genetic Disorder, POBox 151362, San Diego, CA

SFA "New York" $15, Supertouch (Combined Effort)$8, Vegan Reich $10, End To End $10, In Your Face "The grub" $6, Walk Proud (green) $8, Even Score (grey) $10, Far Cry $8, Shelter "No comprimise"$8, False Face (France) $8, V/A "Seeing with new eyes"$6, Billingsgate $6, Raid (Hardline) $8, Bob Goldie, 125 S 36 St., Boulder, CO 80303

SLAPSHOT "Same mistake" (green) $12, Untouchables "Tropical bird"$10, Against The Wall "Identify me" $8, Awake $6 Blind Approach $15, Intent To Injure (lst) $10, Statement (Hardline) $8, Positive Approach $6, Crucial Youth "X-mas for the skins" (green) $10, NOTA "Toy soldiers" $8, Colt Turkey "X-mas sucks"$8. Bob Goldie 125 S36 st. Boulder, Co. 80303

WHIRLED RECORDS proudly presents its three most recent 7" releases. The Whirlybird ep, four pop-punk ditties, is now available! The Jolly Mortals "Paintscraper" ep, five songs of heaviness and melody, still available. Quadruped 7" VA, four band comp. All record $3ppd. SASE for catalog. Stores/Distributors write us! PO Box 5431 Richmond VA 23220. E-mail 2fo2pxs@cabell.vcu.edu

DURAN DURAN, Twisted Sister, and other great 80's favorites covered by twelve virginia punk bands on a compilation tape to benefit food not bombs organization. Includes Avail, Whirlybird, Action Patrol and many more. $2.00 ppd. Whirled Records, PO Box 5431, Richmond, VA 23220.

WANTED: Subpop fanzines1-10, Rev H. Heat first 7" (not on Subpop), European Subpop 7". Flyers from everywhere. Mark Henderson, 36 Foskett #2, Somerville, MA 02144.

MEGA-RARE PUNK & HARDCORE set sale lists. Hundreds of original punk rock 7"s and LPs: GG Allin, The Freeze, F.U.'s, Johnny Concrete, La Peste, Nervous Eaters, SSD, Venom, Boston Not L.A. comp., test pressings, cassettes, etc. New rare stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald St, Malden, MA 02148.

LOOKING FOR others to start outreach program to teach social skills and self esteem to the losers who insist on cluttering up this section with their pathetic personal ads. Also looking for suckers for Lookout style pop punk with a trumpet to buy the Steadfast "Everyday Life" 7". Only $3 post paid to Youth Power Records, c/o Phil, PO Box 3923 Manchester, CT 06045-3923.

PUNK/ALTERNATIVE catalog jammed with tons of vinyl, CDs, cassettes & other cheap stuff from SubPop, Siltbreeze, Forced Exposure, Touch and Go, many others. Hundreds of 7" vinyl. Send 2 stamps to: Overbite Records, P.O. Box 421, Wynanatskill, NY 12198.

APOSTATES debut album "In Vain" available. US-CD $12.00, cassette $9.00, foreign-CD $13.00, cassette $10.00. Also available demo for Apostates soon to be released "Slap of Reality" album-5 songs for $3.00, $4.00 foreign. Limited amount of demos, so order soon. All payments to Mark Sinnis (US currency only!) P.O. Box 300362, JFK Station, Jamaica, NY 11430, USA. Thanx!

TRADE/BEST OFFER: Rare 7"s Artificial Peace/Exiled, Double-O, Eu's Arse/ Impact, Freeze, Government Issue, Iron Cross, Minor Threat, Mission Impossible/Lunchmeat, Ohlo Seco, Shitlickers, Slime; 12"s Black Flag '7-11', DYS, FU's, Rollins/Gore, Urge Overkill 'Strange I,' Flex your head, Sub; send list or IRC to Marco Muratori c/o Bentert, Knobelsdorffstr. 11 A, 14059 Berlin, Germany.

WANTED: early Earache 7"s (before #40), Venom singles, Relapse single series 1-5, Chaos UK, Napalm Death/Zorn flexi, Boston HC. I have a 4 page trade list with HC, AmRep, SubPop, metal. Rob Cleveland, 1705 Gateway, Middleton, WI 53562 USA.

RARE RECORDS: GG Allin, Meatmen, Negative Approach, Iron Cross, Minor Threat, Bad Brains, Social Distortion, AOD, SOA, Necros, Black Flag, Nirvana, rare hardcore, SubPop, AmRep, alternative, etc. will sell for cash, or trade for snakes, reptiles, old motorcycles or parts. (European or American). Any conditin write: Rick 57 Chester Rd., Belmost MA 02178 or call (617) 286-1751 to negotiate.

ATTN NEW BANDS: Want free exposure? Send whatever recordings (even demo stuff) for play on Upstate New York (Poughkeepsie) college radio station. Send to Scott K. Wyman, Marist Collge, MSC 12221, Poughkeepsie, NY 12601.

GANG GREEN and the Amputators green vnl. 7" 1982 San Fran. punk rock Killed By Death quality orig. with covers mint unplayed $30 + $2 postage US $4 overseas cash or postal MO only to Margherita Valenti, 90 9th St., SF CA 94103-1408 USA.

MAXIMUMROCKNROLL music classifieds

BURN DOWN Walden Woods while you squeal like a mailbox in an incinerator! Get the new Imperial Noise Soup-Mental Hospital Elevator Music cassette! 10 songs of pseudo -industrial-jazz-folk-punk-noise. And a great tribute song to GG Allin. Send $4.99 ppd to: Cosmic Distortion Records, 503 W. Third St., Lexington, Kentucky 40508.

FREE CATALOG of hard to find hardcore, punk, alternative and industrial at the cheapest prices around and in all formats. Send a stamp for a huge catalog with over 2,000 titles to Round Flat Records, 63 Lennox Avenue, Buffalo NY 14226-4226.

MOHINDER “the Mission” ep $3, v/a This Inherita~ce Mu~t Be Refused 12" $5, Academy 23 “Relationships” lp+ep $7, for a complete catalog send SASE to Vomitorium POB 457 RB, CA 90277 labels, zines, bands, etc. send sa~mples & wholesale price.

NEED CASH? Sell me: Soup “Cruel and Unusual” 7", “If You Can See Through It, It Ain't Coffee~ 7”, Jawbreaker/Jawbox split 7" w/copper and silver or yellow cover, and the first three Vindictives 7"s. Jason, P.O. Box 541, Normal, IL 61761

HARDCORE, EMO and Punk bands, please send me your demos. I would like to start a small indy label. Please include lyrics, what your bands about or anything else. Send to: Dan Horlitz, F.P.C. Box 600, College Rd., Rindge NH 03461

CALICO 9 needs you.Calico needs ads. Now! Deadllne: Soon! Ads are $5 for a quarter page and $10 for a half. We need art of all sizes. Calico needs anything to review for the next issue. Calico needs distribution. Distributors of Calico get free ad space. Cover price, $2. Calico, Rachel Johnson, 44 Manomet St., Brockton. MA 02401-5065

BANDS Calico zine is compiling a promo flexi or tape. Calico is open to all forms of music. Bands wlth gyrls are wanted. Please send non-copyrighted materlal and description of band to Calico, 44 Manomet St., Brockton, MA 02401-5065

BANDS!!!! TID BIT RECORDS is now looking for bands to be on a comp. tape and possibly a 7”. Please send in demos, CD or 7” to be considered. All types of music are wanted. Send to: Tid Bit Records/Chris White/192 South Rd/ Somers, CT 06071

GUARANTEED RADIO AIRPLAY. I'm the DJ for a grindcore/punk show and would like more underground bands to play on the air. Anything you send will be played. Send any form of recording to: Jager/454 Hansen Hall SDSU/P.O. Box 670/Brookings, San Diego, CA 57007-1899.

RARE HARDCORE singles by the hundreds. Buy, sell, or trade. Hve Misfits originals, early Dischord, Dangerhouse, Sub-Pop Club, Riot City, Pushead, GG Allin, Dwarves, NoFX, Rancid, Subhumans, Fartz, Snuff, Fuckers, SNFU, Meatmen, 7 Seconds, Septic Death and many more. Please write for my list - and send yours. Paul Holstein/6759 Transparent Dr/ Clarkston MI 48346. Wanted: Old Film Threat zines, anything Traci Lords, Spawn Hot Wheels car, Star Wars cards.

TRADE/BEST OFFER: Agnostic Front “Victim” LP Gatefold, Big Nurse 7', Chain of Strength “true till” (Green) = Confusion “7” (Foundation), Sausage Circle EP 7” (Big City), V/A Nice and Loud (Big City), Sadistic Exploits “Freedom” 7”, Celibate Rifles “Pretty Pictures” 7”(Hot), Crass “Nagasaki Nightmare” 7”, etc. to:Glenn/106 4th Ave Apt#3/Bradley Beach NJ 07720

WILL PAY $100 for Fear-”living in City”, Child Molesters-”Punch You”, Eat-”Communist Radio”, Dogs-”Slash your face”,Forgotten Rebels-”Tomorrow:12”, Mad-”Eyeball”. Call (415)626-3867; 90 9th St, SF CA 94103-1408, USA. Also, Water Pistols-”Gimmie that Punk Junk”.

WARNING CALGARY!!!!! There is a person in your midst who is not to be believed or trusted. Rusty Gragg and Ceasefire Productions should not be entrusted with anyone's projects. Rusty is a lying loser who lacks all regard for Human beings other than himself. Rusty Gragg suffers from a serious disrespect problem. He should not be allowed anywhere near any bands or the scene. Send Rusty Gragg all your junk mail and human excretement at: Box 51/ 1405-17 Ave SW/ Calgary, Alberta TZT0C6, Canada

MELVINS live video (1991) one hour, $15. Steel Pole Bath Tub live in Europe video (1992) one hour, $15. Both only $25. Write for free catalog. Checks to Jeff Smith. Other stuff available. Box Dog Sound, PO Box 9609 Seattle, WA 98109, USA.

RARE PUNK/HARDCORE records & tapes. Selling/trading collection 1975 to 1994. Dead Kennedys, Helmet, Overcast, Dive, and more. Many bootlegs & colored vinyl. My zine also accepts ads, any size, for $5. David, 169 Pilgrim, Holden, MA 01520-1928.

RARE PUNK RECORDS, cassettes, cd's, shirts, badges, and stickers for sale at LOW prices. Everything from Adolescents to Zounds. For our gigantic 16 page catalog, send two stamps to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701. If we don't have what you want, we'll steal it!

MASSKONTROLL 3 song flexi out now! $2.00 ppd US, $3.00 world. Masskontroll's 9 song demo is still available for $3.00 ppd (US) $4.00 world. Look for many upcoming releases! Write to: 1951 W. Burnside #1654 Portland, OR 97209.

LIVE TAPES FOR SALE! Nirvana 1994 (USA Unplugged), Nirvana 1993 (Seattle), Nirvana 1991 (Amsterdam), Pearl Jam 1992 (LA), Soundgarden 1994 (Oslo Two Tapes), NOFX 1993 (Germany), and Beck: Radio Show. $8.00 US or $10.00 Canadian each (North America only). Cash or MO. Elvis McCheese, P.O. Box 1234, Coquitlam, BC V3J-6Z9 (Canada). Traders send list (Melvins fan).

WANTED!! Anything that has been released by Screeching Weasel or The Queers. T-shirts, 7”s, LP's, or anything that isn't easily available. Send lists to: Lucky Eddie, 4190 Blakely Ave., Bainbridge Island, WA 98110. Phone # (206) 842-1269. Thank you.

LIVE GREEN DAY VIDEO. Professionally duplicated 60-minute VHS tape of a 1991 Green Day show. Excellent recording quality featuring over a dozen songs. Full-color cover and lyric sheet. Send $20 (includes postage & handling) to: 2550 Shattuck Avenue Apt. 13, Berkeley, CA 94704. Make checks or money orders out to “Cash.”

AVAIL & ICONOCLAST (last show ever) live at the Cabbage Collective, Philadelphia, October 2, 1994. 80 min. VHS video only $14 post-paid. Prompt service! Cash or money order to: Joseph A. Gervasi, 142 Frankford Ave., Blackwood, New Jersey 08012

WANTED: F.Y.P. videos and photos. I know someone out there has something! I need correspondence, too! I'm into: F.Y.P., Born Against, The Yah Mos, Hoover, Man Is The Bastard, Lunachicks, 1.6 Band. Write: Stephanie, 125 Hicks St., Henderson, KY 43420.

I HAVE: “Yes LA” 12”, “Not So Quiet...” comp, Poison Idea rarities, Subhumans (Canada) “Incorrect,” “Firing Squad” (both originals) + much more. I need UK, Japanese, Scandinavian oldies! Write to Kelly, 1951 West Burnside #1654, Portland, OR 97209 USA.

AVAIL & ICONOCLAST video for sale! Well shot, 80 min. action packed. Iconoclast's last show ever. 10/2/94 in Philly (Cabbage Collective). Fast service! $14 cash or m.o. to: Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012

PUNK FROM MEXICO, “Despierta Y Actua” compilation tape of 14 bands and booklet, $5, Human Garbage tape, grind-crust mix, $3.50, Atrozis Tema and Madriza Salaje split 7”, $3.50: Chris Bishop, 2591 Sandtown Rd., Marietta, GA 30060.

I'M LOOKING FOR BEASTIE BOYS 7”s, 12”s & LPs esp. “Fight for your right”, “No sleep till Brooklyn”, “She's on it”, “She's crafty”, etc. And also looking Onyx 12”, “Slam” & Biohazard's 1st LP !!Send me your list to: Naotaka Hiiragi, 2-27-7 Yoyogi, Shibuya-ku, Tokyo 151 Japan.

MAXIMUMROCKNROLL music classifieds

FREE CATALOG! Jeff Kane Records first catalog. With tons of cheap stuff. Limited time only: Get “Buttfinger” the Doga’s debut album with an autographed cover for only $3 (cassette only) 10 copies left! To order “Buttfinger” or catalog send a SASE to: Jeff Kane Records, 58 Polo Road, Great Neck, NY 11023. Cash or checks only!

EXTREME INDUSTRIAL noise wanted. Vinyl, cassettes, paper goods etc. Will buy or trade. Please send lists. Material wanted by: Whitehouse, NWW, MB, Merzbow, CCCC, Broken Flag, New Blockaders, Hanatarashi, Sodality. Michael C., 428 Broderick St., San Francisco, CA 94117-2266.

MODELS WANTED brand new idea to get you exposure and most of all money. Excepting women 18 years of age to 28. No experience needed, send for more info, or send good snap shot, age and info about yourself to: POBox, Canton, CT 06019- 0944

PUNK ROCK!! PUD has a new 18- song demo tape. If you like Punk, then you’ll like this. Sort of old school, little poppy, but not enough to make you sick! $3.00 post paid to Lucky Eddie, 4190 Blakely Ave, Bainbridge Island, WA 98110. Ph: (206) 842- 1269

FREE TAPES! Have huge list of Hardcore/ Punk and Ska. Wants are: Vision “Lust Short Of Living” LP. Screeching Weasel demo and Embrace LP, will also buy any D.I. shirts. Write to Christian Aliperti, 26 Betsy Drive, West Sayville, NY 11796

MAIL ORDER send $1.00 for catazine full of Ska, Oi, Punk and hardcore! I’m looking for anyone with stuff to sell, so write. Also do a classified zine $2/ forty words due to the 20th. Bands send well recorder studio tracks to be on record, $125 pay for signing! J.I.C, POBox 944, Canton, CT 06019- 0944. That’s right! I’m back and better than before!

BUY! GO! FLEXI $4, ENT/Patareni 7” $5, Warcrimes 7” $5, Disclose/ Insane Youth 7” $5, Juntess/ Dr. Crippens 7” $5, “Built On Blood” LP/7” $8, Nirvana Biocomic $6. Andrew Lersten, PObox 501, South Haven MI, 49090- 0501. No Checks!

ONLY FOR TRADE: (all originals) Abused 7”, Antidote 7”, Crippled Youth 7”, Deathwish 7” (300), Deepwound 7”, Iron Cross both 7”, Last Rights 7” (Hitler’s sleeve, 100), Law And Order 7”, Meatmen 2nd 7”, Minor Threat 2nd 7”, Mob 2nd 7”, Process Of Elimination 7” sampler, Project X 7”, Rest In Pieces 7”, Sheer Terror live 7”, Sticks And Stones “World To Be Saved” 7” (500), Teen Idles 7” (hard sleeve), N.Y.H.C 7” sampler, Urban Waste 7”sampler (500), Y.O.T 1st and more. Write to Herve Caramanis, 17 Rue Des Capucines, 93250 Villemomble, France.

WANT LIST: Lockjaw 1st 7”, Vile LP, Saigon 7”, Disappointed parents 7”, rattus “Uskonto...”12” (on Poko records), Violent Tumor 7” (w/ cover), The Worst 7” and 12”, Sluggo 7”, Funeral 7”, Authorities 7”, Cronick Sick 12”, Send Help 7”, DDT 7”. G.I. 1st 7”, Violent Children 7”, A.O.F. 1st 7” (1st press), Master Tape Vol 1 LP sampler, New Hope LP sampler and tons more, also European and Japanese stuff. Write to: Herve Caramis, 17 Rue Des Capucines, 93250 Villemomble, France.

FOR TRADE (all originals, No bullshit!), Vktms “Midget” 7”, The Gears “Lets Go To The Beach” 7”, Maggots “Tammy Winnette” 7”, The Eat “God Punishes The Eat” 7”, Crime “Murder By Guitar” 7”, DOA & Friends “Expo Hurts” 7”, Freeze “Guilty” 7”, Bad Religion “Unknown” LP, SOA “No Policy” 7”, La Peste “Better Off Dead” 7”, Panics “Wanna Kill My Mon” 7”, Septic Death “Burial” 7” Stalin “Romantist & Allergy” 7” Ambient Noise “Chainsaw Massacre” 7”. Arificial Peace/ Exiled 7”, X “aspirations” LP, Eddie & The Subtitles “Skeletons” LP, Widows all 7”s, Eppu Normaali “Poliisi Pamputta 7” and “Nipa 7”, Briard 7”, Terveet Kadet all 7” s, SE all 7”s, Vox Pop “Just Like Yer Mom” 7”, Deep Wound 7”, Really Red “Crowd Control’ 7”. Tons more all around the world! We trade or sell, massive catalogue for $1 or 2 IRC’s. Write to A.A.R c/o Jukka, POBox 174, SF- 11101, Riihimaki, Finland.

YO PUNKS! Riotus Assembly has what you want. We have over 200 titles from bands from around the world including: Amebix, Disrupt, Destroy, Aus Rotten, Hiatus, Disorder, 13, Spine Wrench, Anti-Cimex, Blownpart, Bastards, Embittered, Unamused, Defiance, Disassociate, Final Warning, Zygote, Namland, Nausea plus lots more! Send for free list (Overseas send IRC). Rioutus Assembly, PObox 20302, Boulder, CO 80308

WANTS (ORIGINAL PRESS ONLY!). Village Pistols “Big Money” 7”, Features 7”, The Star Club “Go To Hell” and “Club take One” 7”, Fear 1st, White SS “Mercy Killing” 7”, Bud Luxford Presents comp LP #1, Fresh Color “Lady Shiva” 7” and “Punk Partout”, Gasoline “Killer Man” 7”, The Kids “No Monarchy” 7”, The Eat “Communist Radio” 7”, Nubs “Job” 7”, Xterminators 7”, Injections, “Prison Walls 7”, Executives 7”, Pigz “Bloody Belgium” 12”, Hollywood Squares “Hillside Strangler” 7”, Freestone “Bummer Bitch” 7” and 70’s, early 80’s punk rock from all around the world!!! We trade or buy so write to A.A.R c/o Jukka, POBox 174, SF- 11101 Riihimaki, Finland. Tel/ Fax 358 14 721328

G.G. ALLIN FOR SALE!!! “Watch Me Kill” Japanese 7”EP, “GG Allin And The Scumfucks” 7” EP, “Bloody Mess And The Skabs” debut 7” EP (with Gacy cover art, 1989). “Drunks With Guns” debut 7” EP. Each record is $20.00 cash to: Bloody, POBox 9021, Peoria, IL 61612

ONLY FOR SALE: (All originals) Awake 1st 7” (red), Chain Of Strength 1st 7” (green), Inside Out “Above All” (red), Integrity 1st 7” (1st Press), Judge 1st (Schism, 1st press), Pitbull 1st 7” and “1990” 7”, Release 1st 7”, Sub Zero 7” (blue), Warzone 7”, Flex Your Head LP sampler (XXX cover), Free For All LP sampler (1st press), Judge 1st LP (green), N.Y.C.H LP sampler (1st press), Slapshot “Step On In” LP (green) and more. Send offers and want list with prices you offer for, it’s not a bid, so first comes with good offers, first serve. Make offers in US dollars or German marks, except for French guys of course. Write to: Herve Caramanis, 17 Rue Des Capucines, 93250 Villemomble, France.

ARIZONA FANS need band address of Pharoahs or Farrows. They do a song called “Mustang”. I need the band address plus address to buy the 7”. Chorus to the song is “Allright, Oh Yeah”. Send any/ all info to me: Craig Hill c/o Famous Hardcore Of Punkland, POBox 987, San Carlos, Ca 94070. Also wanted videos of Impulse Manslaughter (with Chris Hanley guitarist) and video of Econichrist. Send me all your fucking mail!! The #1 Econochrist fan.

PUNK & HARDCORE in Finland 1982-93 sampler w/ Lama, Anti-Cimex, Rattus, TK, Kaaos, Bastards, Maho Neitsyt, Unborn-SF, KTMK, Pelle Miljoona, WDM, Tampere SS and Riistetyt. 140 minutes in color, VHS PAL, high quality videotape, US $25 airmail. MMTapes, PO Box 174, SF- 11101 Riihimaki, Finland

FREE TAPES! Looking to trade tapes, have huge list. wants are Meatmen “We’ll make Lots Of Pals Now” 7”, G.G. Allin “Hated” VHS tape, Queers “Beat Off” LP, Chorus Of Disapproval “Firm” LP and will buy old Schism shirts. Chris Aliperti, 26 Betsy Drive, West Sayville, NY 11796

ONLY FOR TRADE: (all originals) Flex Your Head LP sampler (1st press), Heart Attack “Keep...” 12”, Message From America LP sampler (blue), Nihilistics 1st LP, Pig Children 12”, Rest In Pieces 1st LP, Token Entry 1st LP and more...Write to Herve Caramanis, 17 Rue Des Capucines, 93250 Villemomble, France.

SEEKING INFO ON Flipper and The Melvins (videos, interviews, paraphanelia, etc). Aid in quest appreciated. Will pay. Also sought: bassist and drummer to start band, and correspondence from all fellow Flipper and/or Melvins enthusiasts, cool girls, and everybody. Son Sub, 1038 Virginia Ave, NY NY 10472.

8 TRACKS LIVE FOREVER! 76% Uncertain, Violent Children, Bunnybrains, Blue Green Gods, etc. All with bonus cuts unavailable elsewhere! $5.00 each postpaid. TPOS, 12 Mill Plain Rd, Danbury, CT 06811.

MAXIMUMROCKNROLL classifieds

WORKING-CLASS punks and skins! Workers Solidarity Alliance is a network of class struggle anarchists fighting against racism, sexism, homophobis and the biggest enemy, Capitalism! For information, write: WSA 339 Lafayette St., Rm. 202 NYC 10012. Revolution back to its roots-working class anarchism!

MY FAVORITE THINGS: Experimental guitarists, underground film/video, alternative literature, mail art, your personal original band names list gets mine. If you have free contributions or information on any of these, please send to: Bobby Bobbubba, 6015 Viking Dr., Houston, TX 77092

GIRLS & GUYS send us a picture or pictures of yourself partial or completely naked and we will send you the new Beer City records and skateboard catalog. Or if you're shy just send $1 to Beer City, PO Box 494, Milwaukee, WI 53122-0494!

CACTUS PRICK: Issue #8 out now. 32 pages with Atomic 61, Anus the Menace and tough as fuck ABBA wordsearch. Still have slabs! Bob/gas-o-lene + Misery Index/Primitive Tribes splits and the Matamucil comp. $3 for first 7", $2 each additional. Zine is $2; just $1 with record ppd USA. Cash only. PO Box 27142, Tempe, AZ 85285.

ARE YOU UGLY? Ever been ugly, felt ugly, been treated ugly? Know any ugly people? Write out what that was like, and send it to ugly for issue #2 and a free copy of the zine. Also: ever seen a dead body? Send your stories to: Ugly: 601 Van Ness Ave. #E3316, San Francisco, CA 94102. Graphics encouraged.

AIDS SUCKS SUCKS sucks fucken sucks! Stupid guy in Texas makes wacky tees. All proceeds go to local aids resource center. Write for the Boss Catalog: Bill, PO Box 53832, Lubbock, TX 79453. Send something worth 29¢.

NEW JERSEY BI-MALE into punk, hardcore, thrash and death metal. Wants to hear from others into same for conversation. Need a place to hang out or to stay when on the road. Need work in the above listed music industry. I need DJ's trainees. Call anytime 1-800-248-3383. Send letter, nude photos of you and your buddies too. Robbie G., Media Artz, 26 Cleveland Ave., Harrison, NJ 07029.

ANXIETY CLOSET FANZINE #3 is out now with reviews, personal writings, a Garden Variety interview, and other thought-provoking...uuh.stuff. Please get one. One dollar to: A.C., 4 Leona Terr., Mahwah, NJ 07430-3025. Bands please contact us for shows in NJ area.

IT'S WILD, IT'S WEIRD, It's Products Of The Pure 99 T-shirts geared to yank the smile on yer face. Send stamp fer catalog to Psychotick, PO Box 18205, Seattle, WA 98118-0205. Thanks to all u-MRR readers whom responded.

I NEED NEW FRIENDS dammit! If you're real & live around the South Bay please write. I'm a nice gerl, quiet, I like going to shows, hang out, etc., into grrrl bands, Avail, Jawbreaker, Crass, Chumba, Lync, Mohinder, hey even LPD, DCD, Coil...I need more penpals too from all over. Nux, POB 457, Redondo Beach, CA 90277.

SEND ME SOMETHING! 20 yo female into Bikini Kill, GG, NoFX, HC, old punk, and whatever else. I'm looking for some cool guys (or girls) to write to: So send me something...anything - I'll write or send something back, promise. Amy, PO Box 3172, Matthews, NC 28106.

TOTAL NOISE BANDS: Send demos, vinyl, info...whatever, for the upcoming zine of that nature. If enough people get off their asses and send an address in, there will be a mini Book Your Own Fuckin' Life sort of thing. Bands without talent encouraged to reply. Write to: G.P., 71 Hubbs Rd., Ballston Lake, NY 12019.

TENTH ANNIVERSARY issue deadline is march 15th 1995. famous hardcore of punkland, Craig Hill, PO Box 987, San Carlos CA 94070. the best goddamn fanzine in the world. quite modestly. merry christmas!

GET A LIFE fanzine needs contributions and vinyl for review. Ad rates are: $5.00 for 8 1/2 x 11" full page or $2.50 for any other size. Free 1/2 page add with LP or 7" for review. Mostly pop, punk, and ska. Free classifieds. Send 3 stamps or trade to Mike Frame, 239 W, N. 1st, Montrose, CO 81401. Fuck CD's.

FUCK YOU!!! Angry political punk bands wanted for an anti-fascism LP (maybe double LP) compilation. Please get in touch if interested. Contact: Campground Records, P.O. Box 15072, San Diego, CA 92175.

15 YEAR OLD GUY into anarcho-punk (Crass, Conflict, Resist) / pop punk (Misfits, Ramones, Black Flag, Rancid, Op. Ivy) / and non-racist oi! (Blitz, Angelic Upstarts, etc.). Love cats. Anyone welcome to write (except of course, fascist, sexist, racist pigs. Geoff, 3916 Huntington St., N.W. Washington DC, 20015, USA.

ATTENTION GIRLS 16 and up! Do you want to be in a video? An industrial band in New York is looking for girls to pose nude for a song called "Blatent Disregard". Send a video tape of 5 to 20 minutes long of your nude self saying anything to: Simple Records, PO Box 157, West Sayville, NY 11796. Very discreet.

25 Y/O MALE, Anarchist, politically active, Earth first, sneaky, subversive, angry at the world, an idiot, sometimes shy, propaganda creator. Looks to communicate and hang out with similarly disillusioned punk type girls and guys, Andy, PO Box 708, Littleton, MA 01460.

WRITE TO ME I'm girl crazy into all types of females. Into skinhead punk, boring, wild and even demented girls. I want to get to know all of you. Will answer all letters: Hamilton, 35-30 94 Street, Jackson Heights, NY, 11372, USA.

HELP ME !!! Lonely punk going to college in a little hick town. I'm into All, Descendents, Mr. Bungle, Bosstones, Jawbreaker, Pietasters, J Church, NWA, Op Ivy, Fifteen, No Fx, Raooul, Vindictives and other various Ska/ Punk bands. Also into skating, Big Brother magazine and some record collecting. Please write to me. Mike DaRonco, Oliver College, Oliver, MI 49076

FAMOUS HARDCORE Of Punkland "zines" #3 Psycho #4 Negative Approach $1.00 Each Postpaid #5 Sons of Ishmael #6 Impulse Manslaughter #7 Agnostic Front #8 Econochrist $2.00 Each Postpaid All Six For $5.00 Postpaid. (Outside US/Canada Add $2.00 Airmail) Craig Hill, POB 987, San Carlos, CA 94070 USA. Cash Only/US Dollars.

STUFFED HOOLIGANS, destiny dolls, insommniacs, numbed ranters and ravers. First issue of mission of dead souls poetry/prose art damage zine.free for a stamp. Contributors, pen pals, tape traders, last of the red-hot green-haired godesses, where the hell are you? Older school punk refuses to lay down and die...Rodney W., POB 341, Crane, MO 65633.

NEW JERSEY BI-MALE into punk, hardcore, thrash and death metal. Wants to hear from others into same for conversation. Need a place to hang out or to stay when on the road. Need work in the above listed music industry. I need DJ's trainees. Call anytime 1-800-248-3383. Send letter, nude photos of you and your buddies too. Robbie G., Media Artz, 26 Cleveland Ave., Harrison, NJ 07029.

MILITARY SCHOOL FUCKING SUCKS! I am a punk who has been sent to military school against his will. Please write me and keep me informed of what's going on. I'm looking for all Vindictives releases, and out of print Screeching Weasel or any other cool bands. There are no punks here! Every letter will help. I will try to write back. Thanx. Harrison Shields, Fork Union Military Academy, P.O. Box L-37, Fork Union VA 23055

MALE GOTH/PUNK mid 20's seeking correspondence with female goth or punk. I'm hoping to move somewhere (undecided where) soon. Write to: Troy, PO Box 15854, Loves Park, IL 61132-5854.

PIERCING JEWELRY - High quality medical grade stainless steel jewelry by mail at unbeatable prices. Send S.A.S.E. for catalog to: Lion's Mark Industries, P.O. Box 1753, Iowa City, IA 52240

MAXIMUMROCKNROLL classifieds

FREE INTERNET Account! Get on the information highway for free!c Our detailed booklet shows you how to beat the system and get free access and accounts on the Internet. That means you will have an e-mail account and access to technologies like telnet, gopher, and FTP. $5.00 check or MO: Omega Net POB 80723, Lincoln, NE 68501-0723.

ANYONE FROM PHOENIX: I'm moving to Phoenix, AR in JAnuary. I'm into Descendents, The Cure, Blake Babies, Big Drill Car, Lemonheads, Roy Orbison, to name a few. I like drinking loits of coffee. I wnat to meet people to hang out with and play with, I play guitar and sing. No stupid punk rock attitudes or ego problems please. Mike/107 Deerwood Tri/Havelock, NC 28532/(919)444-1881

ANN FROM MICHIGAN: you ordered something from the Pink Lincolns and didn't put a return address on anything. Very Funny. Write back. PO Box 310754, Tampa FLA 33680-0754

HELP! INCARCERATED UNTIL 1996. And have no contact with the H/C or Gothic scene. I am a 26 yr old Bi female. Interests: politics, philosophy, art and literatre of all kinds. Listen to: Sisters of Mercy, Bauhaus, Christian Death, Fear, Suicidal Tendencies, M.D.C., Slap Shot, Sheer Terror! Need pen pals...write Amber Barbian #0787622/W.C.A. Main Unit, North #1/Florida Correction Institution/P.O. Box 147/Lowell Fl 32663

BORED IN TORRANCE 15 yr old guy wants letters, pictures or anything else. Into sleeping and sitting around. Likes: Mudhoney, DK, Sonic Youth, Minor Threat, Nirvana. Josh/805 ACacia Ave/ Torrance CA 90501/USA

TORONTO CITIZENS! seeking "pen pals" to tech me about your city and culture(good and bad) Hope to flee Amerikkka and move there by Spring. Anyone's response welcome, preferrably by nice, intelligent people, dykes, queer punks, Ex fans, Mary Tyler Moore fanatics, Dog lovers, Musicians, writers, artists, anarchists, loners, psychos, Smith fans and especially J. Siberry admirers. Please write: Alex. H.-R./233 5th st/Jersey City, NJ 07302

DESPERATELY SEEKING SMERSH: SWF, 22 seeks to form a loving relationship with The Beat From 2000 Fathoms. Must be original, in good shape, with no scratches. Respon to PO Box 6388, Rutland, VT 05702. Also looking for the original or a copy of Rape GG by Costes and Carver. Original preferred.

DAISY POBox16722 Cleveland, OH 44116. I like all music, except country. Open to everyone except racists, religious freaks and people who like raspberries (yuck!). Send anything, I'll write everyone back. Don't worry about entertaining me.

KIDS: LISTEN I'm an eighteen-yr-old girl. I want letters from you all over this crazy world. Rebecca, 287 Sussex St, San Francisco, CA 94131.

VIDEO Horror, gore, foreign, sleaze, new wave, exploitation, punk. Highest quality and lowest prices you'll find anywhere (only $10 each postpaid!). Send stamp for list. Also, No Future #2 out now, $2 ppd. A must see for Sex Pistols/GG Allin fans. Justin, 101 Harrisburg Pike, Dillsburg, PA 17019.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

CANNIBAL HOLOCAUST! I'm looking for the uncut and uncensored version. I have the Japanese version, but it's got little dots over all the good parts. Anybody got a good print of the real one? I'm willing to trade or whatever. Write: Mykel Board, PO Box 137, Prince St. Station, New York NY 10012

LOOKING 4 THE guy who took Offspring pictures for me in San Diego in June who had a Nirvana shirt. If "you" want pictures write. Tina/ 664 Cynthia/ San Marcos, CA 92069

I AM THE RED amongst the black and white sheep. I am an outcast amongst the outcast, burning from the inside. I like girls who like boys, Smashing Pumpkins, Crass, Rollins band, The Velvet Underground, GWAR, Souxsie, Tori Amos, M.D.C. If you are lost in the abyss, send letters through the void to: Steve/ 2410 Glover place/ Los Angeles, CA 90031

FLORIDA SUCKS so I returned. I'm 19 and don't smoke, drink or fuck but enjoy thinking. Hugs, The Smiths, mail, bicycling, 'zines, Black Flag, soy milk and cheesy 80's pop define..life...convince me that there's more to fulfillment than Katrina & the waves. Materialistic, superficial individuals shouldn't waste the stamp. Erin McWilliams, 269 Horseshoe Rd, Norristown, PA 19403

TEAMWORK SKATEBOARDS is a low profit, DIY, Skateboarding distribution. We care about skating and it shows. We will ship anywhere and USA orders get free shipping!!! We carry both new and old style decks and accessories from Powell, Alien Workshop, Focus, Consolidated and more. Send a SASE for price list and stickers to POBox 4473, Wayne, NJ 07474- 4473 USA

KIM FEY/ KIM FERN - where are you? I'm living in DC now, the old address or the new one: Alexis Amoroso- Thurston #214- 1900 F St. NW- Washington DC 20006- 202-676-7617. you!

HELP! Bisexual girl, 17, bored as fuck, needs to be rescued from utter insanity. I'm into L7, Hole, 7 Year Bitch, etc. Also looking for people in the Claremont, San Dimas, or Covina area to attend shows with. Response guaranteed. Janet, 1820 Avenida Monte Vista, San Dimas, CA 91773.

JEFF K. MASON North American tour! I'm open-minded, tolerant, nocturnal, kinda quiet/shy but friendly, feminist, vegetarian. Don't eat much, drink juice, coffee, beer. I fucking love punk rock, and play games like D+D, Magic, Illuminanti. Non-smoker. Will do your dishes in exchange for a few days on your floor. Jeff/66 The Fenway #22/Boston, MA 02115. Thanks!

NO BAND=NO GUARANTEE! I'm touring North America March '95 til ? Washington DC, Savannah, GA, Ft. Lauderdale, Miami, New Orleans, Columbia, MO, Toronto, Chicago, Madison/ Milwaukee, Minneapolis, Omaha, NE, Boulder, CO, Reno, NV, Bay Area/ Modesto, No. Cal, Portland, Olympia, Seattle, Vancouver. Whew! If you can show me around and/or let me sleep on your floor, please write! Jeff/66 The Fenway #22/ Boston, MA 02115

JOSH EX-MURFREESBORO, Cia ex(?)—Murmuring Memories/ Garberville—I'll be on the west coast summer '95 and would love to see/meet you. (I used to write from Holbrook, MA and Mt. Vernon, IA.) Hope everything is going well. Jeff/66 The Fenway #22/Boston, MA 02115. Anyone else who wants a penpal, write.

RATIONAL INQUIRER is looking for contributions in the form of band demos, zines, records etc. for review in issue #3. Current issue will be sent at time of review. Rational Inquirer 2050 W 56th St Ste 32-221, Hialeah, FL 33016.

RATIONAL INQUIRER is seeking zine editors and reliable individuals to distribute free zines in their area. Will trade favors. Write for free sample copy. Rational Inquirer 2050 W 56th St Ste 32-221, Hialeah, FL 33016,

RATIONAL INQUIRER #2 is out! Interviews with the Pink Lincolns, Sam Black Church, Transition, Jawbreaker, and more. Articles on pornography, arming the youth of America, suffering and lots and lots more. Did I mention more? $1.50 ppd. Nelson Magana c/o Rational Inquirer 2050 W 56th St Ste 32-221, Hialeah, FL 33016.

HOCKEY/CANADA PUNKS: Friends and I will travel from Quebec City-Montreal-Ottawa-Toronto-Buffalo to see NHL games from December 14-23. Looking for cool people to stay with, meet, and maybe go to shows. We dig all sorts of pop punk, HC, emo, etc. Write me, eh? Adrian, 3024-1 Steilacoom Blvd. SW, Steilacoom WA 98388.

MAXIMUMROCKNROLL classifieds

THE POWER OF Negative Thinking, a book by Arthur Niss (100 pages). A Harrowing look inside the mind of a man locked in mortal combat...with himself. $5 ppd. Send cash, money order or check (U.S. $, payable to silly bugger books), to Silly Bugger Books, P.O. Box 691415, L.A., CA 90069 U.S.A.

7" POLY BAGS. 3 mils. $4.00 for 100, $13.00 for 500, $23.50 for 1000, and $104.00 for 5000. All prices are ppd. in the U.S. Send cash or money order to: Chris Cabay 429 Circle Ave. Forest Park, IL 60130. Write or call (708) 366-5646 for foreign prices. I may be getting 12" and 10" bags so write or call for info.

CRAZY VIDEOS AT punk prices. Video trader/seller of horror films (many rare and obscure), foreign/art flicks and nasty depravity movies. Send two stamps for the list. Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012.

FREE PENPAL ADS in Mo' Betta Goth Zine. Send your ad (50 words max), a statement about what "goth" means, & 2 stamps for a copy. We also encourage cyberfolk to include e-mail addresses. Po Box 690816 San Antonio, TX 78269-0816.

IF YOU HAVE a queer-punk zine that takes on your local gay/lez "community", we want to trade. We want to hear from all the angry people. Rude Girl PO Box 690816 San Antonio, TX 78269-0816

SUPERCYNICAL, DEVIANT, hyperactive one-guy media factory, 25, wnats to trade homemade low budget (4-track/cheap camcorder) stuff of all kinds with whomever. Also mail of any sort, especially from girls who practice kickboxing or who just like to fight. So whaddya waiting for? Owl Berg/1722 N. 45th Street #8/Seattle, WA 98103

DISCHARGE T- SHIRT. Limited print run- "3 skulls" design. white on Black, whit backprint. UK 7 pounds, Europe 9 pounds, US $14, Jap $15. All post paid. Odd Dog End Shirts. PoBox 139 Liverpool, L69 4LT, England

NEW MEXICO- Moving to Albuquerque in January. Anyone who can help out with information, please write, I don't know anything about the area. I'm into punk, hardcore, gothic, ska, industrial. Radical politiks, fanzines. Spencer Sunshine, POBox 666, Oxford, OH 45056

I'M A 21 YEAR OLD 6ft male art student in Rhode Island, and I'm interested in meeting those with like interests. I'm into Ska, Jazz, Rockabilly, blues, John Zorn, Poe, Waits, Cyberpunk, movies, animation, camping, the dark, Syd Barret, exploring old warehouses, Monty Python, and the great Franz Kafka. I'm anti-racist and I hate techno. Write: Jason/ R. I. S. D./ box 1573/ 2 college street/ Providence, RI 02903

HELLO, I WANT PENPALS from anywhere. I like Poison Idea, bosstones, Exploited, P+TTTB, Madness, Total Chaos, Voodoo Glowskulls, Chaos UK, New Bomb Turks + more UK/US HC and OI! I'm just getting into GG Allin, Gism, and Germs. Wanna help me? Write to: Ross, 2 Seymour Road, Ocker Hill, Tipton, West Midlands, England.

WRITE ME! Into a variety of music. I'm non- racist, non- homophobic and very open minded. Interest include: vampires, poetry, fiction and mail. send letter, tapes, pictures, anything! Ilsa, POBox 16722, Cleveland, OH 44116

BONDAGE AND S&M. Are you tired of paying out the ass for cheaply made, mass produced leather goods. If so, I sell high quality, low priced bondage, S&M equipment. I also sell spiked belts, collars, wristbands, and bracelets. Please send one .29 stamp to: B. Leather, 3217 Wilmington Pk #19, Kettering, Ohio, 45429.

THE DAMNED, "promo poster" for 1st 7", New Rose/Help. (original line-up). $10 ppd. tubed. Skrewdriver, poster. promo for "All Screwed Up" LP. $10 ppd. Cash or money orders only to D.G. PO Box 46881, Mt. Clemens, MI 48046 Inquiries SASE

ANXIETY CLOSET #4 32 pages. Personal writings on sexism in the hardcore scene, animal rights, etc., and reviews. MRR doesn't like us, thankfully. #3 still available for a buck. One dollar to: A.C. 4 Leona Terrace, Mahwah, NJ 07430-3025.

BUTTONS! why give your money to corporate fucks? 15 Bucks for 50 buttons. Your design. Home based-DIY. All work guaranteed. Send SASE for info sheet to, Skull Face Designs, PO Box 19167, Cincinnati, OH 45219.

EXCHANGE! Alternative music fans from Russia looking for new friends in America, Europe and the rest of the World to Exchange Records and Information, POB 142, Novosibirsk- 99, 630099, Russia.

PIERCING JEWELRY: hand crafted high quality medical grade stainless steel jewelry. Send an S.A.S.E. for a brochure or $1 for a filll catalog to: Lion's Mark Industries, P.O. Box 1753, Iowa City, IA. 52240 or call (319) 339-8839

WANTED: photos of all sorts (bands, weird self portraits, sick, twisted, etc). I'm starting an all photo zine and I need your photos, so please send anything you've got to Jeff Owen, PO Box 5808, Glendale, CA 91221-5808.

LOOKING FOR A secondhand copy of the book "The Movement Toward a New America, the beginnings of a long revolution" (a collage assembled by Mitchell Goodman), and a copy of Ben Hamper's book "Rivethead". Philippe Klur/ 14 cite Aquitaine, 5922 Bousies/ France.

THE NEW BORN Boundless Records is out, whose aim is to operate with no limits in all alternative music areas. Attempting to overcome the far too deep rooted sectarianism in the underground scene. Other labels, distributors, fanzines, and bands, please contact us at, Boundless Records, PO Box 1 48020 Savio (RA), Italy. Fax 39-544-980303. Tel. 39-542-681425 (Emi). Tel. 39-544-402045 (Christopher).

BROOKLYN #1... Yeah, I love it here. It's home. But I'd like a few pen-pals to chat with. Cool wimmin and conscious men. Come on, put on a good record/CD and write me some serious shit. Let's make each other think objectively for once. Abby, 330 Seventh Ave #271, Brooklyn, NY 11215.

I WOULD LIKE TO CORRESPOND with nice people. Write: Glenn, Box 16, 311 Waverly, Kimmel Hall, Syracuse, NY 13210.

IF YOU LIKE TO CARRY YOUR LIFE in your backpack, being super silly, going to shows and getting mail, you should write me because we have something in common. I'm a drug free girl into all kinds of music and I want to be tinkerbell when I don't grow up. Corrie, 1031 Conley Circle, Ocean Springs, MS 39564.

FREE CLASSIFIEDS with 60 words limit. Each ad will appear in 3 conse~utive bimonthly issues. For a copy send $1 or 4 29cents stamps, or $2 or 4 IRCs to Teknicolor Yawn Adzine POB 457 Redondo Beach, CA 90277

ATTENTION WESTERN CANADA!!! If you have any dealings going on with Rusty Gragg or Ceasefire Productions, pull out before it's too late. Rusty Gragg is a liar and an irresponsible name dropping poseur. He will just use you to make himself look cool to someone else. Rusty Gragg is not a person to be trusted. Call and harass him at: (403)245-6822

REVOLUTION 409 NEEDS you! I'll review your- demos, zines, comix, art, nude pix(female), sick stories, poetry, anything!!! Send anything, get a free issue. I'm doin' a comp. too, so gimme your originals too.- Revolution 409/Jesse/832 Wake Forest Rd./Raleigh, NC 27604

A LITTLE ROO SEEKS letters from punques all over. Roo's into Blatz, Eggs, Cupid Car Club, The Queers, Mulkiteo Fairies. I will answer all letters. My letters will be funny haha, not funny that's weird. Roo: TESC A 920, 4315 Indian Pipe Loop NW 920, Olympia, WA 98505-0003

FUCK GOD' ASS!? No, I don't. What I really want is some interesting mail from nice people. I'm into: Rorschach, Disaffect, Assuck, Born Against, etc. You get the idea. Write to me. Tina, 331 Cambridge St, N. Apt #4, Ottawa, Ont K1R 7B3, Canada

MAXIMUMROCKNROLL classifieds

SPOON- SIZED SHREDDED dreams...In search of pen- folks with a little milk on top. For this complete balanced breakfast, write: Filibert, 1425 Humboldt #3, Bellingham, WA 98225. Skadoobie Baby! Reply guaranteed.

DRILLPRESS is a not-for-profit mailorder distro looking for zines of all persuasions for new catalog. Send sample copy and wholesale price to: Drillpress, 8201 Hwy. 271 S. #31-D, Ft. Smith, AR 72903.

NJ PUNK ALLIANCE NEWSLETTER - Free ads for bands, labels, radio shows, zines and stuff. Available for SASE. Read it! Send an ad! Michael Macomber, Linden Hill Apts. #223, Lindenwold, NJ 08021. (609) 784-9310

ANUS MUNDI! Cleanse the world. You can become a revolutionary in the war against society. Send $1 for our catalog of occult fashion wear. Perfect for all acts of kultural terrorism. Hail Kaos. S/M, POB 10701,, Bradenton, FL 34282-0701.

HAY DICK-LICKS... I need #92 Jan. 1991 of MRR (Maximum RnR you shits!!) I need it for the Mummies. Now call or write dick heads!! Call-Chris (708) 945-1359. Chris Erizkson, 1037 Greenwood Ave., Deerfield, IL 60015 USA.

STAR WARS and other space and TV toys wanted. Figures, vehicles with or without original packaging. I'll trade records (have a 4 page trade list) or pay cash for them. Rob Cleveland, 1705 Gateway, Middleton, WI 53562 USA.

HELLBENDER: THE UN-ZINE Issue 666, interviews w/ Outspoken, Fifthe Season, Dismay and Strife. Issue 777 , interview w/ Sense Field. 100 % Slaytanic. It's metal and it's free. Send 4 stamps for postage. I do distributions, whatever. Write: Hellbender Inc. c/o Jason Horton, PO Box 547, Valis Gate, NY 12584

END RACISM-Kill everyone! Hey punkfuck, if you want to be the big shit in your scene, send a buck for S/M Graphix. 42 page catalog of t-shirts. Destroy Your Morals, PO Box 10701, Bradenton, FL 34282-0701.

19 YEAR OLD male wants strange mail and stories. Prefer conspiracy theories, obscure facts, unique hobbies, anything to do with punk, and, of course, those special tales about fucked-up experiences and assholes who do whatever they can to make your life hell. Will take anything. Write to Jarrett Holst, RR#6, Site 652, Comp. 17, Courtenay, BC, Canada V9N 8H9.

I WANT MAIL- Ct. punker looking for friends form all over the world to write to or trade music with into..Crass, Zounds, GWAR, d.k. those who survived the plague, dirt, germsplus many more. Nathan/ 24 Arrow St/ Enfield, CT 06082

19 YEAR OLD BOY, DRUG FREE (not edge), Vegetarian, music: Merel, Mohinder, Still Life, Crossed Out, Heroin, Navio Forge, Current, Miles Davis, Gillespie, Christopher Robin, Iconoclast, Jawbreaker, Spitboy, Clikatat, Ilatowi, Struggle, Indian Summer, Rorschach, Antiock Arrow, etc. Literature: Whitman, Vonnegut, Jerry Mander, London, Tolkien. Other loves: b & w photography, socialism, childhook, writing, native cultures, camping, travelling, DIY , bicycles, organic farming, a really silly sense of liberation, write me: Ben Harkins, TESC R 307d, 4217 Indian Pipe Loop NW 307d, Olympia Wa. 98505-0003

ALTERNATE THURSDAY needs submissions of articles, reviews, photos and poems. Noir, nocturnal, gothic, surreal and coffeehouse stuff. What you read at midnight as the red candles flicker in the gloom. Pay in copies. Bands: send your tapes for review. Send to: alternate thursday, 23814 Michigan Avenue, Suite 326, Dearborn, Ml 48124.

FLYERS WERE LOOKING for punk, ska, OI!, hardcore flyers, stickers, etc. especially flyers. We have some for trade. Guaranteed response. Send us everything, we don't care. No metal. No alternative, well, almost everything. Send stuff to: Will and Frank/726 Windsor Pkwy/Atlanta, GA 30342

PROLIX AGENDA/ Shit Fer Brains (split) zine. Issue #1 available for $1.00 ppd or three .29 cent stamps. Disenchanting Personal essays, Rorschach interview and lots of neat-o cut and paste art! And other assorted matter. Merry and Ethan, P.A/ S.F.B zine, POBox 990704, Boston, NA 02199- 0704

SEEKING: Answer Me #1&2 (have #3), Pure, Full Force, crime & satanic zines. Talk shows/news with NAMBLA, LaVey, Kevorkian, Sharpton and other individuals of interest. Copies are fine, addresses greatly appreciated. Help me out, we'll trade. Also pen pals: Apocalypse Culture, Non, Coleman, true crime, Foetus, Manson, de Sade, how to crime-Loompanics. Jed Bailey / POB 263001 / Daytona Beach FL 32126.

I WANT TO TRAVEL TO JAPAN and need info about cheap places to stay, shops to buy Japanese movies on video and laser disc. also need pen pals from all over the world, especially from Japan. please get in touch. Andy, POBox 46, 52386 Noervenich, Germany.

ICELANDIC MUSIC: Ancient and Punk. 63 illustrated pages. $ 7.00 US funds, postage paid. Symbolsmith, POBox 640, Milla Valley, CA 94942

FREE SEX! Go fuck yourself. Anytime. "Ho!" comix, comix, comix, comix, comix, comix, comix, comix, and stuff. Submissions wanted. No (Know) Information Netwerk PO box 291516, Los Angeles, CA 90029. USA.

VEGAN COOKBOOK 46 pages. Over 50 strict vegan recipies. $2 postpaid. $eth! and Rachel, POBox 8, Arrowbear Lk, CA 92382

20 YEAR OLD GIRL looking for pen pals from everywhere and for friends in and around Paris to hang out with and to go to shows. Into Nirvana mostly, also Sonic Youth, REM, Afghan Whigs, Hole, L7 etc. Would like to know more musically about alternative music. Also like travel, communicating, 60's soul, 70's funk and reggae. No racist, sexist, homophobes or womanizers. Others. Please write. Noella Christmann, 46 Avenue Andree, 94100 Saint Maur, France.

BOREDOM. Just moved to LA looking for friendz, or people who want to write. I am fifteen. Vegetarian. Skateboard. I like Avail, Pinhead Gunpowder, Crimpshine, Born Against, Indian Summer, and otherz. Trying to start Food Not Bombs in the area. Also distributing anarchist, vegan, and other literature. Also starting zine. Pleeze write or kall. Cameron. 10100 Helen Ave., Shadow Hills, CA 91040. (818)-353-0090.

19 YEAR OLD hardcore kid into. Wide Awake, Far Cry, Aware, Crippled Youth, unity, Violent Children, and Slayer. Looking for a male or female penpals to talk about hardcore, hardcore, and more hardcore. I got lotsa rad tales to weave. XXX. Write to Toby, 211 Greenwood Ave., Suite 153, Bethel, CT 06801.

GRASSMAN™ is a Cool Head. Put him in a saucer with water, give him some sun, and he grows a full head of grass! Give him a punk cut, or let his head grow wild! For the grass-heads in your life! Send $12.00 to Dark Alley, 3 Rt 94, Blairstown, NJ 07825.

BORED out of my mind! I recently moved here and know no one. Will return any correspondence sent to me. I listen to all types of music. Also interested in skating, masturbation, and coffee. I miss my Dickson friends. Write Zach / 102 Gossamer Way, Apt. 11-B / Knoxville, TN / 37923 / USA.

SEX TOYS. Start your own playground! Quality leather equipment. These are the real things, kids. For serious players! Wrist or ankle restraints, $24.00 per 2 pc. set! 18" leather whip, $18.00! Send orders with return address to: Dark Alley-M, 3 Rt. 94, Blairstown, NJ 07825. Funky styles catalog—908-362-7828. Add $3.00 shipping.

TEENAGE WHOREBOOK-$2 an issure of $5 for 3 most recent issues. #8 high school, anti-media report, human rights. #9 interview with Kathi Wilcox of Bikini Kill, Courtney Love gossip, #10 (out late October) interview with Eric Erlandson of Hole, neato stuff... send money, trades, etc. to Courtney Bennett, 1780 Wrightstown Road, Newtown PA 18940.

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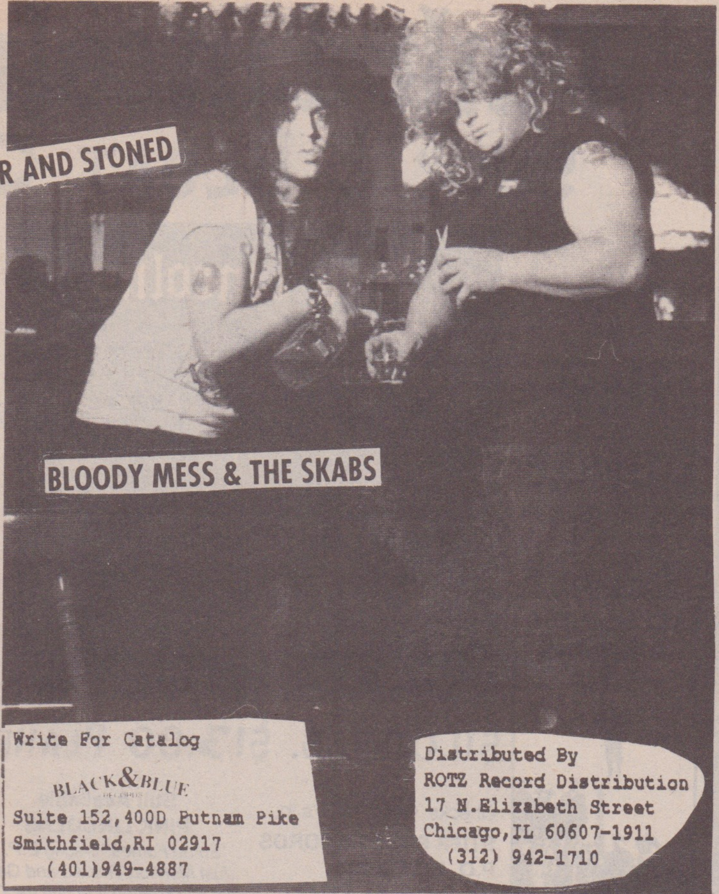

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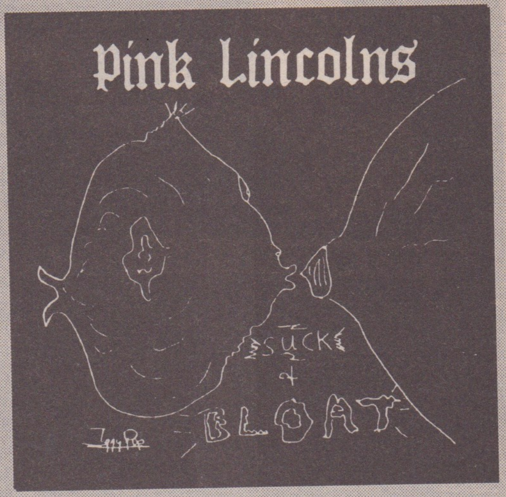

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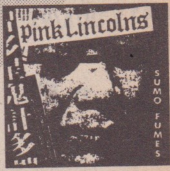

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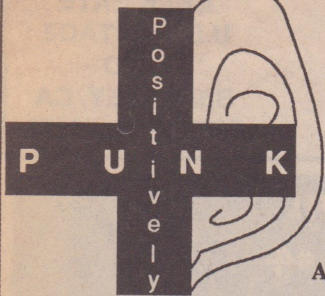

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Rock Stars Kill comp LP+7"/CD (K.R.S.) -> w/ u.o.a., Tourettes, GIMCP, mukilteo fairies, etc...	6.25/8.25
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Drop Dead / Crossed Out split 5" EP (Skull Duggery) ->repressed!	2.75
Mohinder 7" (Gravity) -> they play super short, fast, and chaotic songs!	2.50
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Send for *FREE* catalog!
Bands/Labels- we are looking to promote and advertise next month's new releases. Please contact us.
Massive Comp LP in the works... A few more good D.I.Y. bands needed

---

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This time:

1) Don't wait till the deadline to send in your listings!
2) Hassle your friends to get their listings in too.
3) Maybe even take responsibility for getting your whole scene's listings done?
4) Don't send in 18 listings for all the semi-existent bands you're in--just for the ones that are really active!
5) Send them in nice and typed or neatly printed.

Do-It-Yourself Resource MagazIne No. 4, 1995-1996

For the last 3 years, MRR has joined forces with various other collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch. Because of the relative popularity of those editions, we've decided to go ahead and begin organizing a 4th edition, slated to come out around April 15, 1995. And taking over the duties of receiving all the raw data, typing it up, etc., will be the people at Bleeding Heart Collective in Philadelphia.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!

LISTINGS

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/ (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

DEADLINE: FEB 15, 1995 - DUE OUT: APRIL 15, 1995

send all listings to:
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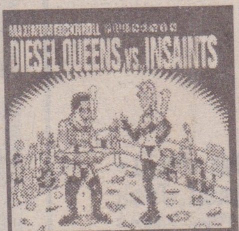

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